

Golden Hands | 5

The complete
knitting,
dressmaking
and needlecraft
guide



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Golden Hands

Hamlyn House



Volume 5

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Pattern Library

Art Deco applique
This style of appliqué, popular during the 1930's, was mostly of oriental origin and imported and sold very cheaply in Britain. A tray cloth cost mere pennies, so the embroidress must have fared very badly!

The simple shapes and colours have an Art Deco look about them and lend themselves to modern trends in dress appliqué. This is a style which might adorn the bodice or hem of a peasant style dress, or give the flowing sleeves of a blouse a colourful cut-work

appliqué panel down the length of the arm.

The shapes are applied with the stitch-and-cut appliqué method — the stitch used is fine buttonhole stitch. The veins on the leaves are in stem stitch; French knots are worked round the flower centres.



Cable lines



Cable stitch patterns have many variations and because they are so easy to work they are very popular, either in a fine, lacy form or for giving texture to thicker fabrics for sportswear. Once you have mastered the principle of working cables, the possible variations are endless.

Panels of cables can give a special look to classic sweaters: for example, as two separate bands on the front and back of a plain stocking-stitch pattern, using the purl side of the fabric as the right side to give a more interesting finish. Test pieces of knitting are worth keeping and if you join them together they can make a very effective looking afghan. Or, more simply, use the test pieces described in this chapter as pockets on a button-through cardigan.

All cable designs are based on stitches being moved from one position to another by crossing over each other, which gives the effect of the twist you see in a rope.

In twisting two stitches it is possible to knit the second by passing the needle behind, or in front of the first, then working the first stitch. When altering the position of more than two stitches it is easier to do so by means of a third needle. For this purpose a cable needle is the best, although any double-pointed needle will do—a cable needle is very short and is less likely to get in the way while you are working the other stitches.

If the cable needle is not the same thickness as the needles being used for the garment, it should be finer, not thicker. A thicker needle is very difficult to use and it will stretch the stitches and spoil the appearance of the finished work.

Simple twist from right to left

Try a simple cable of six knit stitches against a background of purl fabric, as follows:

Cast on 24 sts.

1st row. P9, K6, P9.

2nd row. K9, P6, K9.

3rd row. As 1st.

4th row. As 2nd.

5th row. As 1st.

6th row. As 2nd.

7th row. P9, slip the next 3 knit stitches on to the cable needle and hold them at the front of the work; with the right-hand needle continue to knit the next 3 knit stitches from the left-hand needle, then knit the 3 stitches from the cable needle, P9.

8th row. As 2nd.

Repeat these 8 rows twice more. Cast off.

You will now have a sample with a rope-like pattern in the centre of the six knitted stitches, twisted three times. Each twist, or turn, lies in the same direction, from the right towards the left.

Simple twist from left to right

To twist the opposite way, that is from the left towards the right, the stitches on the cable needle are held behind the work instead of in front of it, as follows:

Cast on 24 sts.

1st row. P9, K6, P9.

2nd row. K9, P6, K9.

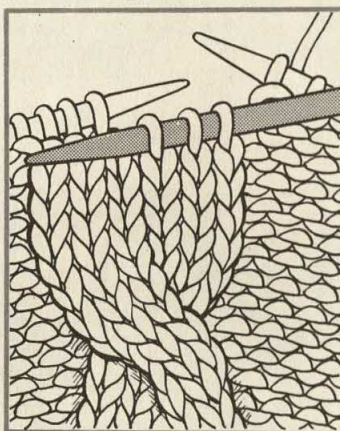
Rep 1st and 2nd rows twice more.

7th row. P9, slip the next 3 knit stitches on to the cable needle and hold them at the back of the work; with the right-hand needle continue to knit the next 3 knit stitches from the left-hand needle, then knit the 3 stitches from the cable needle, P9.

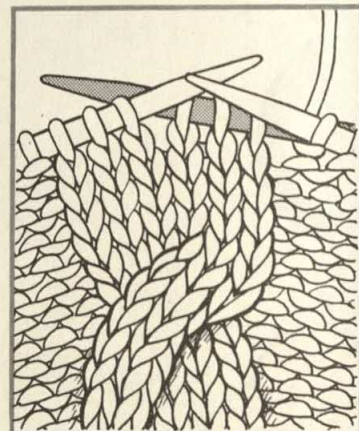
8th row. As 2nd.

Repeat these 8 rows twice more. Cast off.

This second sample will be similar to the first but the turns will lie in the opposite direction.



▲ Cable six stitches to the front



▲ Cable six stitches to the back

Abbreviations

The abbreviations are usually given for cables in each set of instructions. The letter C often stands for a cable and is then followed by the number of stitches to be cabled. It is also necessary to show whether the stitches are to be held at the front or the back of the work, so that the number may be followed by the letter F or B. In this way the abbreviation for the first sample would read, C6F and for the second sample, C6B.

Cable rope with row variations

The appearance of the cable is altered very much by the number of rows worked between each twist. The illustration shows a sample worked in the same way as the first samples but merely altering the number of rows between each twist, as follows:

Cast on 24 sts.

1st row. P9, K6, P9.

2nd row. K9, P6, K9.

Rep 1st and 2nd rows once more.

5th row. P9, C6F, P9.

6th row. As 2nd.

Repeat 1st and 2nd rows twice, then 5th and 6th rows once.

Repeat 1st and 2nd rows 4 times, then 5th and 6th rows once.

Repeat 1st and 2nd rows 6 times, then 5th and 6th rows once.

Repeat 1st and 2nd rows once. Cast off.

Twisting on every alternate or even every 4th row gives the cable a very close, tight, rope look, whereas twisting every 8th or 12th row gives a much softer look.



▲ Cable rope with row variation

Alternating cables

The number of stitches over which the cable is worked also alters the appearance. A simple cable is usually worked over 4 or 6 stitches. Most attractive variations can be made, however, by working over 10 or 12 stitches, using thick needles and a bulky yarn. In this type of variation, more rows worked between the twists gives

an interesting ballooning out of the rope between the twists. Another simple variation is an alternating cable, as follows:
Cast on 31 sts.

1st row. P1, *K4, P1, rep from * to end.

2nd row. K1, *P4, K1, rep from * to end.

3rd row. P1, *K4, P1, C4F, P1, rep from * to end.

4th row. As 2nd.

Repeat 1st and 2nd rows once more.

7th row. P1, *C4F, P1, K4, P1, rep from * to end.

8th row. As 2nd.

These 8 rows form the pattern and are repeated as required.



▲ Alternating cables

▼ Pieces of test knitting joined together make multicoloured bedspreads



Christening robe to treasure



This lovely christening robe, designed in a delicate looking lace stitch, separated with stocking stitch and lace ladders, has all the traditional fragility of hand made lace.

Sizes

To fit birth to 6 months
Length, 27in
Sleeve seam, 5½in

Basic yarn tension

8½ sts and 11 rows to 1in over st st worked on No. 11 needles

Tension for this design

Over patt when pressed, 2 patts to 2¼in wide. Actual tension over st st, 9 sts and 12 rows to 1in worked on No.12 needles.

Materials shown here

7 ozs Peter Pan 3-ply Baby wool
One pair of No.10 needles
One pair of No.12 needles
¾yd of narrow ribbon
17 yds narrow lace, optional
Five small buttons

Note

A longer skirt may be made by working more patts before first decrease row. One ounce of wool will work approximately 4in of lace patt. The additional trimming of lace may be omitted if a more simple garment is required.

Skirt

Using No.10 needles cast on 316 sts.

K 4 rows.

Commence patt.

1st row *K2, yfwd, K2 tog, K10, (yfwd, sl 1, K2 tog, psso, yfwd, K5) 6 times, yfwd, sl 1, K2 tog, psso, yfwd, K11, yfwd, K2 tog, K1, rep from * 3 times more.

2nd row *K2, yfwd, K2 tog, P71, K1, yfwd, K2 tog, K1, rep from * 3 times more.

3rd row As 1st.

4th row As 2nd.

5th row *K2, yfwd, K2 tog, K10, (K3, yfwd, sl 1, K1, psso, K1, K2 tog, yfwd) 6 times, K14, yfwd, K2 tog, K1, rep from * 3 times more.

6th row As 2nd.

7th row *K2, yfwd, K2 tog, K10, (yfwd, sl 1, K2 tog, psso, yfwd, K1) 12 times, yfwd, sl 1, K2 tog, psso, yfwd, K11, yfwd, K2 tog, K1, rep from * 3 times more.

8th row As 2nd.

Rep 1st-8th rows 4 times more. Work 1st dec row.

Next row *K2, yfwd, K2 tog, K6, K2 tog, K2, (yfwd, sl 1, K2 tog, psso, yfwd, K5) 6 times, yfwd, sl 1, K2 tog, psso, yfwd, K2, K2 tog tbl, K7, yfwd, K2 tog, K1, rep from * 3 times more.

Work 2nd-8th rows once, then 1st-8th rows 4 times more, noting that there is one st less on each st panel, (2 sts less on WS rows between lace ladders).

Continue dec one st in this way on next and following 40th row until 3 dec rows have been worked. (292 sts) Work 31 rows then dec on next row. (284 sts)

Work 23 rows then dec on next row. (276 sts)

Work 23 rows then dec on

next row. (268 sts)

Work 14 rows ending with RS row.

Next row *K2, yfwd, K2 tog, P3 tog, (P5, P3 tog) 7 times, K1, yfwd, K2 tog, K1, rep from * to end.

Next row K2, yfwd, K2 tog, K95, yfwd, K2 tog, K3, yfwd, K2 tog, K95, yfwd, K2 tog, K1.

Next row K2, yfwd, (K2 tog) twice, *yfwd, K2 tog, rep from * 45 times more, K1, yfwd, K2 tog, K3, yfwd, (K2 tog) twice, *yfwd, K2 tog, rep from * 45 times more, K1, yfwd, K2 tog, K1.

Change to No.12 needles for yoke.

1st row Cast on 3 sts, K5 yfwd, K2 tog, K94, yfwd, K2 tog, K3, yfwd, K2 tog, K94, yfwd, K2 tog, K1.

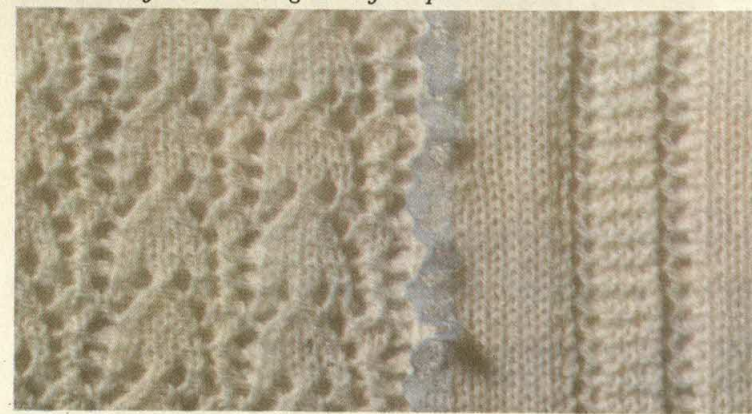
2nd row Cast on 3 sts, K5, yfwd, K2 tog, P93, K1, yfwd, K2 tog, K3, yfwd, K2 tog, P93, K1, yfwd, K2 tog, K4.

3rd row (1st buttonhole) K5, yfwd, K2 tog, K73, (yfwd, K2 tog, K5) 3 times, yfwd, K2 tog, K3, (yfwd, K2 tog, K5) 3 times, yfwd, K2 tog, K73, yfwd, (K2 tog) twice, yfwd, K2.

4th row K5, yfwd, K2 tog, P72, (K1, yfwd, K2 tog, P4) 3 times, K1, yfwd, K2 tog, K3, yfwd, K2 tog, (P4, K1, yfwd, K2 tog) 3 times, P72, K1, yfwd, K2 tog, K4.

5th row K5, yfwd, K2 tog, K73, (yfwd, K2 tog, K5) 3 times, yfwd, K2 tog, K3, (yfwd, K2 tog, K5) 3 times, yfwd, K2 tog, K73, yfwd, K2 tog, K4.

Stitch detail of the christening robe's front panel



6th row As 4th.

Rep 5th and 6th rows 5 times more.

Divide for armholes

1st row Patt 48 sts, cast off 10 sts, patt to last 58 sts, cast off 10 sts, patt to last 4 sts, K2 tog, yfwd, K2. Work on last group of sts for Right back.

Work 1 row.

Dec one st at armhole edge of next 6 rows, then every RS row until 39 sts rem.

Work 1 row.

Work 26 rows without shaping, working buttonhole on 1st and 15th rows.

Shape shoulder

1st row Cast off 7 sts, patt to end.

2nd row Patt to end.

3rd row Cast off 6 sts, patt to last 4 sts, K2 tog, yfwd, K2.

4th row Patt to end.

5th row Cast off 6 sts, patt to end.

Cast off rem sts.

With WS of work facing rejoin yarn to centre 92 sts and work to end. Complete Front on these sts. Keeping patt correct, dec one st at each end of next 6 rows, then next 3 RS rows.

Work 13 rows without shaping.

Divide for neck

1st row Patt 29 sts, cast off 16 sts, patt 29 sts.

Work right shoulder on these sts.

**Dec at neck edge on next 7 rows, then every RS row until 19 sts rem.

Work until armhole measures

same as Right back to shoulder, ending at armhole edge.

Cast off at beg of next and following 2 alt rows, 7 sts once and 6 sts twice. **

With WS of work facing, rejoin yarn to rem sts and work from ** to **.

With WS of work facing, rejoin yarn to last group of sts and complete as given for Right back, omitting buttonholes.

Sleeves

Using No.12 needles cast on 52 sts. K2 rows.

Continue in patt.

1st row K16, yfwd, K2 tog, K5, yfwd, K2 tog, K3, yfwd, K2 tog, K5, yfwd, K2 tog, K15.

2nd row P15 K1, yfwd, K2 tog, P4, K1, yfwd, K2 tog, K3, yfwd, K2 tog, P4, K1, yfwd, K2 tog, P15.

Keeping patt correct, inc one st at each end of next and every 6th row until there are 70 sts. Continue without shaping until work measures 5½in, ending with a WS row.

Shape top

Cast off 6 sts at beg of next 2 rows.

Dec one st at each end of next and every RS row until 34 sts rem.

Dec one st at each end of every row until 16 sts rem.

Cast off rem sts.

To make up

Press all pieces under a damp cloth with a warm iron.

Join seam of skirt to 3in below waistline.

Join shoulder seams.

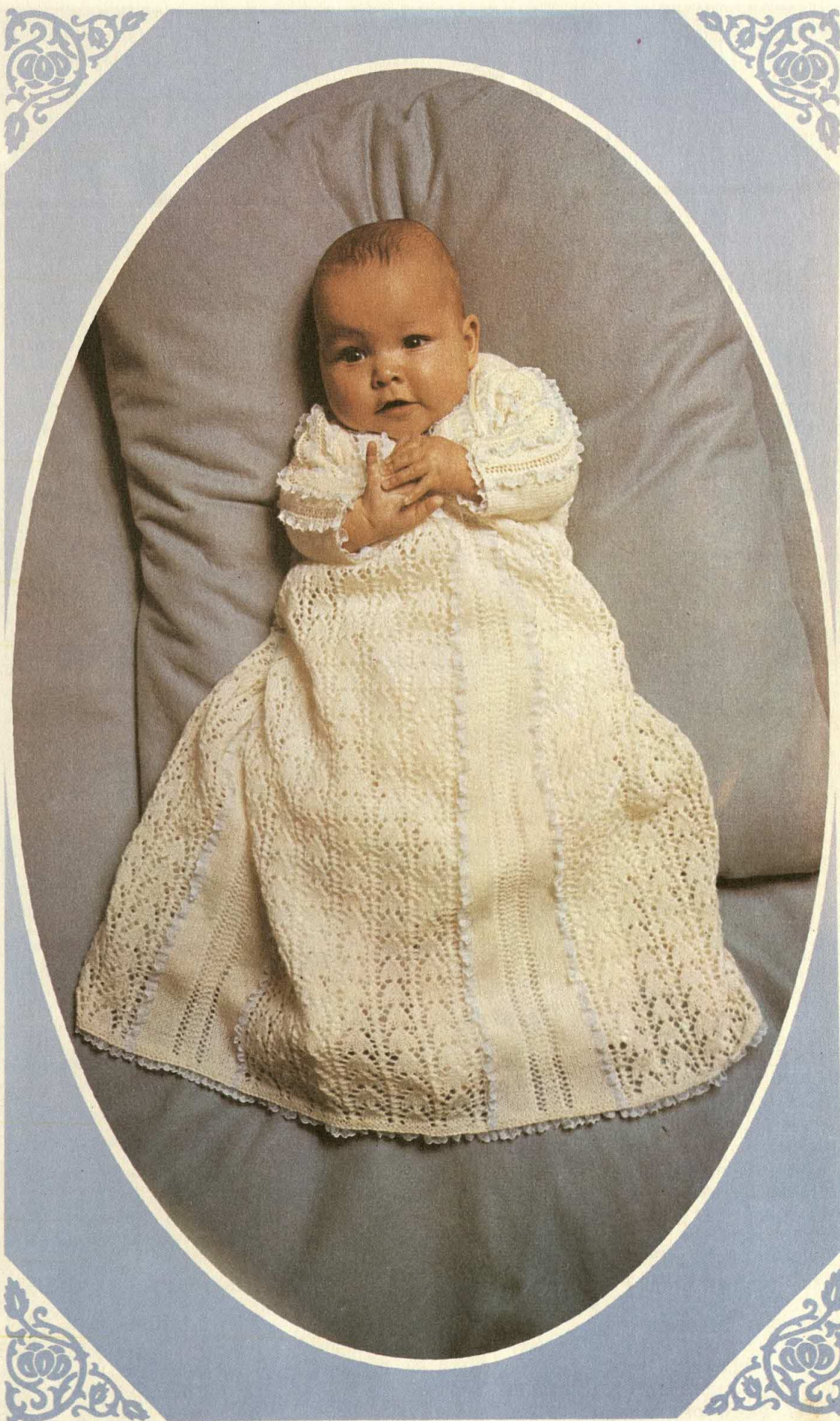
Neckband Using No.12 needles K up 109 sts evenly around neck edge. K3 rows.

Cast off.

Join sleeve seams. Set in sleeves. Edge panels, wrists, neck and lower edge with lace if required.

Sew on buttons.

Thread ribbon through ribbon slotting and sew ends at sides of back opening and centre front panel.





Pot luck

These colourful mats and pot holders are decorative and practical. The mat bases are worked first, then the surface added for heat resistance.

Materials shown here

Twilleys Knitcot

Oven cloth, 6 balls of main shade A. 1 ball each of contrast colours B, C, D and E.

Mat, 2 balls of main shade A. 1 ball each of contrast colours B, C, D and E.

Pot holder, 1 ball each of main shade A, and contrast colours B, C, D and E. One No.4-00 (ISR) hook One No.3-50 (ISR) hook

Oven cloth

Using No.4-00 (ISR) hook and A, make 98ch.

1st row. Miss first ch, *insert hook into next ch, yrh, draw yarn through, insert hook in next ch, yrh, draw yarn through, yrh, draw through 3 loops on hook, 1ch, rep from * ending with 1dc in last ch. Turn.

2nd row. 2ch, insert hook in first dc of previous row, yrh, draw yarn through, insert hook under ch after last group of previous row, yrh, draw yarn through, yrh, draw through 3 loops on hook, 1ch, *insert hook in same sp as last st to right of upright thread between group sts, yrh, draw yarn through, insert hook in sp to left of same thread, yrh, draw through 3 loops on hook, 1ch, rep from * ending with 1dc in turning ch. Turn. The 2nd row forms pattern

and is repeated throughout. Continue in pattern until work measures 24in from beg, or required size. Fasten off.

Edging

Using No.4-00 (ISR) hook and A, work 1 round dc along all sides, working 3dc into each corner st. Join with ss. Break off A. With RS facing, join in B and work 1 round dc into back loops only of previous round, working 3dc into each corner and ending 4th corner with 12ch to form loop and closing at base with a ss. Join with ss. Break off B.

With RS facing, join in C and work 1 round dc into back loops only of previous round, working 3dc into each corner and 1dc into each ch of loop. Join with ss. Break off C.

Work 1 round in D and 1 round in E as given for last round. Fasten off. Darn in all ends.

Mat (base)

Using No.4-00 (ISR) hook and A, make 10ch. Join into a circle with ss. Work 24dc into circle, joining with ss. Work coloured sections as follows:

1st section

1st row. Using A, work 1dc into each of first 3dc of circle. Turn.

2nd row. 1ch, work 1dc into each of 3dc. Turn.

3rd row. 1ch, work 2dc into first dc, 1dc, work 2dc into last dc. Turn.

Work 2 rows of 5dc

without increasing.

Continue in this way, inc one st at each end of next and every 3rd row until there are 17 sts. Break off A and join in B. Work 4 rows dc, inc one st at each end of 3rd row. Fasten off. Darn in all ends.

2nd section

Join in B to next dc on ring of 24dc and work as given for 1st section, working last 4 rows in A.

3rd section

Join in A to next dc on ring of 24dc and work as given for 1st section, working last 4 rows in C.

4th section

Join in C to next dc on ring of 24dc and work as given for 1st section, working last 4 rows in A.

5th section

Join in A to next dc on ring of 24dc and work as given for 1st section, working last 4 rows in D.

6th section

Join in D to next dc on ring of 24dc and work as given for 1st section, working last 4 rows in A.

7th section

Join in A to next dc on ring of 24dc and work as given for 1st section, working last 4 rows in E.

8th section

Join in E to next dc on ring of 24dc and work as given for 1st section, working last 4 rows in A.

To make up

Join all sections tog on WS. Using No. 4-00 (ISR) hook and A, work 1 round dc all round outer edge of base.

Mat (facing)

Using No.3-50 (ISR) hook, with RS facing and following same colour sequence as worked for Mat base, beg at last row but one

from outside edge, *work 1dc with hook inserted horizontally from right to left into space before a dc and coming through in space after the same dc, 4ch, miss 2sts, rep from * covering all rows and working towards the centre of the mat base. Fasten off. Darn in all ends.

Pot holder (base)

Using No.4-00 (ISR) hook and A, make 9ch. Join into circle with a ss.

1st round. Work 20dc into circle. Join with ss.

2nd round. Work 1dc into each dc to end. Join with ss.

3rd round. *Work 1dc in next dc, work 2dc in next dc, rep from * to end. Join with ss.

4th round. As 2nd. Rep rounds 2-4, working 4 rounds in B, 4 rounds in C, 2 rounds in D and 2 rounds in E. Fasten off. Darn in all ends.

Using No.4-00 (ISR) hook and A, work 1 round dc all round outer edge of base.

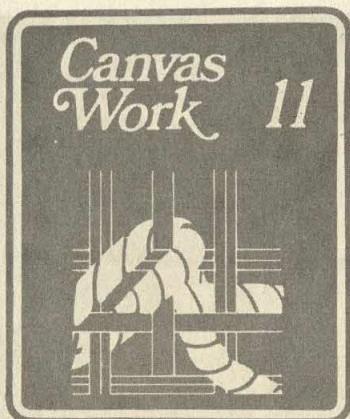
Pot holder (facing)

Work as given for Mat facing but work 5ch between each dc instead of 4ch.

*Brighter kitchens with crochet ►
Oven cloth stitch detail ▼*







A garland of roses

This cross stitched design of pink roses, syringa blossom and burnished autumn leaves looks just as beautiful whether worked on a rug or adapted to a cushion or framed picture. The design chart and colour key are on the following pages.

Cross stitched cushion

You will need:

- ☐ $\frac{2}{3}$ yd 36 inch single thread canvas (14 threads to 1 inch)
 - ☐ Tapisserie or crewel yarns (see colour and quantity key)
 - ☐ $\frac{2}{3}$ yd 36 inch material for backing (eg velvet or corduroy)
 - ☐ Tapestry needle size 19
 - ☐ 20 inch zip to match backing material
 - ☐ Cushion pad 16 inches deep by 24 inches wide
 - ☐ Sewing cotton
- (Finished size of cushion 17 $\frac{1}{2}$ inches deep by 24 $\frac{1}{2}$ inches wide)

Stitching the design

Binding the raw edges with 1 inch wide tape to prevent fraying, find the centre of the canvas and mark it with a pencil or a line of tacking thread. Using cross stitch worked over two threads of canvas, work the design from the centre outwards.

Yarns and colour schemes

Although tapisserie and crewel yarns are fairly easily obtainable, alternative types of wool can be used to give a wider choice of colours and texture. Double and 4 ply knitting wools and Shetland wools are all suitable for single weave canvas.

The background colour of the cushion shown here is a very light grey, and the rug border is deep olive green, which will tone in with most room colour schemes, but it is quite simple to adapt a charted design to match different colour combinations. Select your alternative colours and indicate them beside the symbols on the colour key, covering the original colours to avoid confusion.

Making up and finishing

When you have finished stitching the design, stretch the canvas (see Canvas Work chapter 5) and trim away excess fabric, leaving $\frac{5}{8}$ inch canvas all round for seam allowance. Overcast the edges to prevent fraying. Lay and pin the finished canvas work on the backing material and cut the cushion back to the same size as the front. With right sides facing, pin and tack the canvas work and the back together, along the seam allowance. Working as close to the cross stitches as possible, machine stitch or back stitch round three sides and each end of the fourth, long, side leaving 20 inches unstitched for inserting the zip. Trim each corner diagonally and oversew the trimmed edge.

Turn the cushion cover to the right side and gently poke out the corners using a blunt pencil. (Don't push too hard or the fabric



Pink roses in cross stitch add welcoming colour to a couch

may split.) Still working from the right side, tack the seam allowance of the zip opening back against the inside of the cushion cover. Keeping the zip closed, pin and tack the zip into position along one side of the opening. Open the zip carefully and pin and tack the other side. Stitch the zip by hand using a half back stitch (similar to back stitch but a tiny stitch is taken up on the surface and a longer stitch underneath). The zipped fastening enables the cushion pad to be removed so that the cushion cover can be cleaned (canvas work should never be washed) but if the cover is not going to be cleaned, it is possible to close the cushion by oversewing the fourth side.

The cross stitched rug

You will need:

- ☐ $\frac{3}{4}$ yard of 36 inch wide canvas (10 double threads to 1 inch)
 - ☐ Tapestry needle size 14
 - ☐ Tapisserie wool or carpet thrums
- (5 oz of yarn for 1 sq ft of canvas approximately)



The cross stitch cushion



The rose, syringa and leaf design in a rug with a classic border



The cross stitch rug

Carpet thrums are the ends cut from the loom when carpet weaving is finished and provide excellent material for rugs as regards both colours and wearing qualities.

It is worth remembering however that a considerable quantity of one colour is required for the border of the rug and the background. It is advisable therefore to buy sufficient thrums at one time as colours are inclined to vary each time they are purchased from different dye lots.

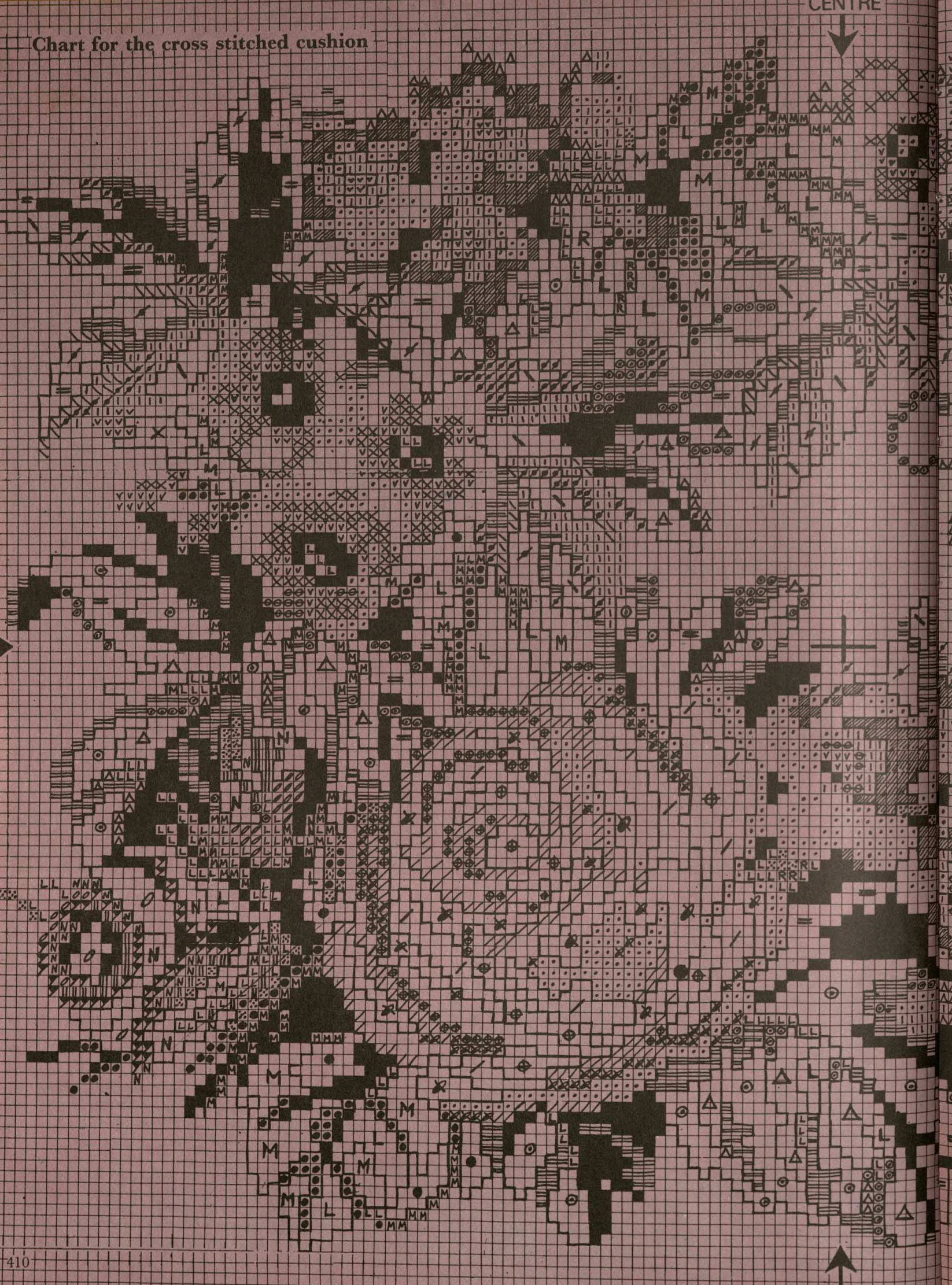
Making the rug

Using both sections of the chart, the centre design (used for the cushion) and the border design, work from the centre outwards in cross stitch over one double thread each way.

Finishing

When you have finished stitching the design, stretch the canvas and trim away excess fabric, leaving 1½ inches of canvas all round. Oversew to prevent fraying and turn the 1½ inch edge under to the wrong side. Pin and tack the turned hem, finishing the rug with hem stitching all round, using strong cotton.

Chart for the cross stitched cushion



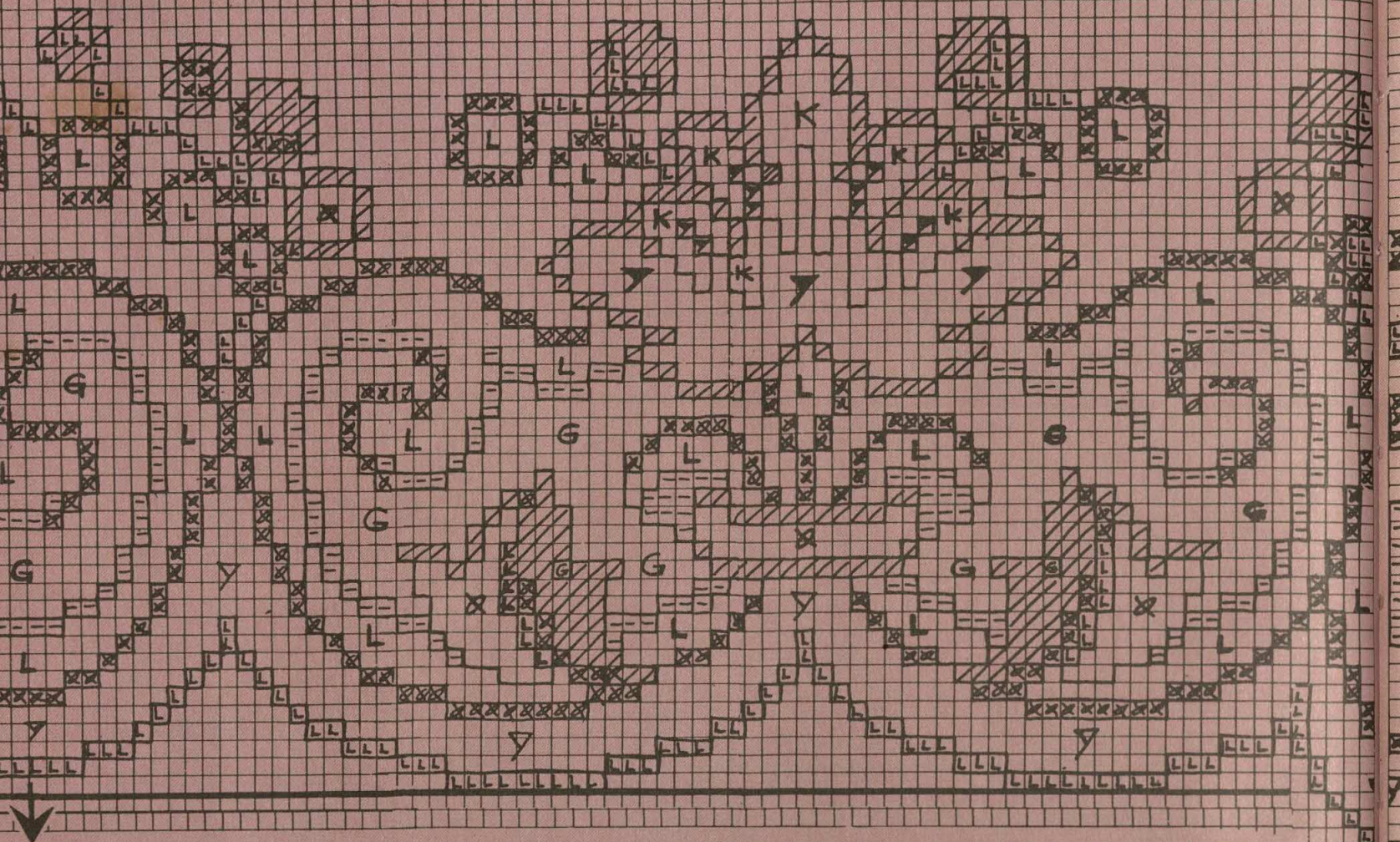


Colour key for cushion cover

Each square=one cross stitch

		Yarn Amounts
019	rust	1
0412	tan	1
028	deep pink	1
0897	cerise	1
0871	aubergine	1
0872	mauve	1
0118	lavender	1
0122	blue bell	1
037	deep pink	1
0336	pale pink	1
067	dusky pink	1
0420	dark brown	2
0379	brown	2
0375	olive green	3
0309	light olive	3
0269	dark green	4
0218	deep green	3
0860	light green	1
0213	pale green	3
0238	green	3
0202	turquoise green	2
0245	dark leaf green	3
0278	leaf green	2
0842	sage green	1
0377	deep beige	1
0240	pastel green	2
0386	cream	2
0390	background very light grey	36

The numbers in the chart refer to Anchor Tapisserie Wool



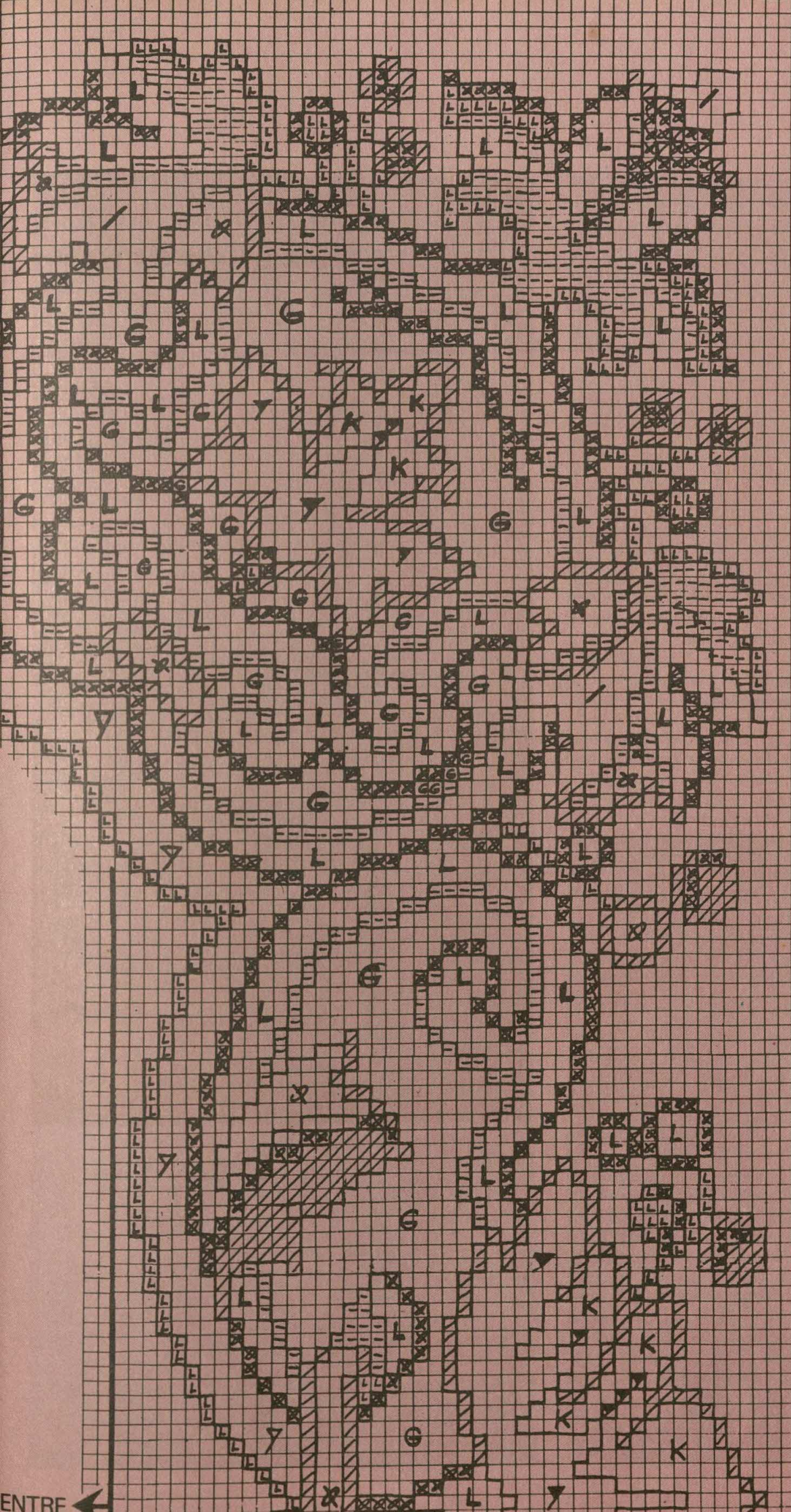
CENTRE

Chart for the cross stitched rug border

One quarter of the rug border is shown. Use the cushion cover chart for centre of rug, extending design with the border.



Diagram shows how to fit the four quarters of the rug border together with the rug centre design (used for the cushion)

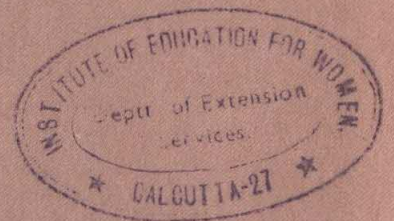


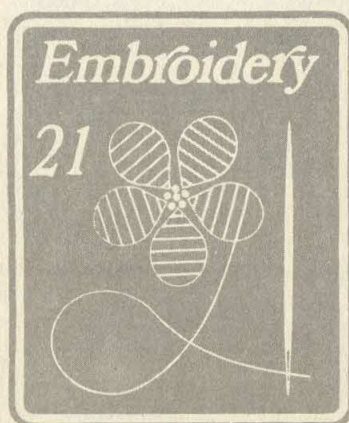
Color key for rug border

Each square = one cross-stitch. Yarn amounts appear in ().

- 7288 rust (6)
- 7852 salmon pink (8)
- 7771 light green (12)
- 7342 light olive (24)
- 7463 beige (24)
- 7408 red (4)
- 7465 deep beige (12)
- 7132 pale pink (12)
- Background to rug edge 7341 olive green (48)

The numbers on the chart refer to D.M.C. Tapestry Yarn





Drawn thread work

Drawn thread work is a form of counted thread embroidery in which the threads are cut and pulled out from open-weave fabric and the remaining, exposed threads are stitched together in patterns. It originated as a decorative embroidery in ancient Egypt more than two thousand, five hundred years ago. One of the simplest and best known ways of using this fascinating technique is for making decorative hems on handkerchiefs and household linen, particularly sheets, pillowcases, tablecloths, napkins and traycloths.

Making a drawn thread traycloth

Although ready-hemmed traycloths can be purchased, it is better, for drawn thread work, to make the cloth from a length of fabric because bought cloths rarely follow the true grain of the fabric. For a traycloth measuring 20 inches by 14 inches with a 1 inch hem all round, you will need:

- $\frac{2}{3}$ yd 36 inch wide even weave material (such as linen or crash)
- Stranded embroidery thread in a matching or contrasting colour.

Working on a flat surface, find the centre of the material by folding it in half horizontally and then tacking along the crease, following the grain. Fold the material in half vertically and tack along the crease, following the grain. The material is now divided into four sections and the centre marked. Leave the tacking stitches in position until the work is completed because they are essential to the placing of embroidery.

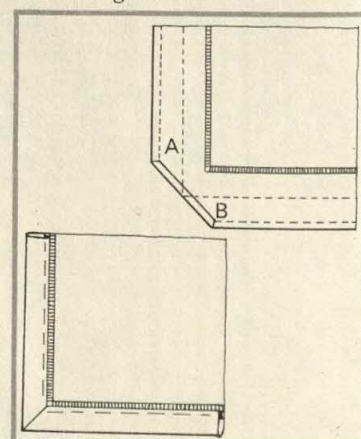
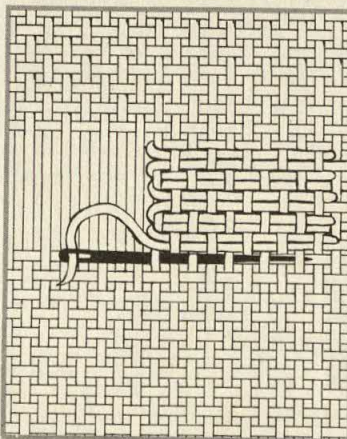
Working with a long side horizontal, measure 10 inches to the left and 10 inches to the right, from the centre point, to find the length of the traycloth. Measure 7 inches up and down from the centre point to find the depth of the cloth. Mark the area all round with a line of tacking stitches, following the grain of the fabric.

From the line of tacking, measure inwards the depth of the hem on all four sides (1 inch). With a needle, lift one horizontal thread and snip it carefully with scissors. Still using the needle, carefully unpick this thread working away from the centre towards the corners and similarly, draw a thread on all four sides until the drawn threads meet and form a square hole at the corners. Don't unpick any further than the corners but leave the ends long enough to darn back into the fabric to avoid fraying. One to three threads withdrawn is sufficient; if more are pulled out the fabric may be weakened. Measure the hem depth (1 inch) outwards from the tacking line all round and mark with another line of tacking stitches.

Trim off the excess fabric $\frac{1}{2}$ inch outside the second line of the tacking. The cloth should now measure 23 inches wide by 17 inches deep. Fold the crease on the first line of tacking and then on the second to form a 1 inch hem. Tack the hem to within one thread of exposed threads. Before hem stitching, mitre the corners.



- ▲ Hem stitching on drawn thread work, in contrasting thread
- ▼ Darning back drawn threads
- ▼ Mitreing a corner



Mitred corners

Working on the wrong side, fold each corner point down so that the point lies where the drawn threads meet. Press each point down, open out and trim the point off diagonally, $\frac{1}{4}$ inch above the crease. Fold the $\frac{1}{4}$ inch turning back on the crease and bring points A and B together (see diagram). Slip stitch along the creases.

Handkerchief hem stitch

Embroidery threads used for drawn thread work are usually matched to the fabric but coloured thread can be used for a pretty contrast. Stranded cotton, Coton à Broder, cotton and metallic yarns can be used effectively.

Choose a thread in relation to the thickness of the fabric. For coarse fabrics such as linen, three or four strands of stranded cotton or similar weight of thread is suitable. For lighter fabrics, such as organdie or lawn, one or two strands of stranded thread would be sufficient.

Working on the wrong side and from left to right, with the end of the thread inside the hem, place the needle in from the right, picking up four of the exposed threads. Pull the needle through and pick up two threads of the turned hem. Make sure that the same two horizontal threads are picked up all along the hem.

The instructions for making the tray cloth can be applied to making napkins, place mats or table cloths.



▲ Tacking the turned-up hem to within one thread of the exposed threads
▼ Working left to right, picking up four threads with the needle



Pulling the needle through and picking up two threads of the hem

Inset borders

Hemstitching can also be used for appliquéd inset borders with drawn thread work. Working from the right side, three or four of the exposed threads are picked up and then two threads of the inset border fabric.

For larger cloths, cut the contrast fabric into long, separate strips, and join with a mitre at the corners before hemstitching.

Inset border with hem stitched drawn thread work on both edges





Many a lining between skirt and slip

Your skirt making know-how isn't complete without the inside story on skirt linings. Not all fabrics need a lining but lined skirts not only hang better, resisting creasing and the tendency to sit out, but they wear better too. This chapter gives instructions for two methods of attaching linings: one is permanently fixed, the other is attached after the skirt has been completed.

After skirt linings, this chapter goes on to the more frivolous business of making pretty waist-slips. The basic shape is simple enough—one of the Golden Hands skirt patterns can be used—but you can make your waist-slips glamorous and feminine by using lovely fabrics—fine, nylon lace, Terylene lawn, or broderie Anglaise—giving them a luxurious look with lots of lace trimming.

A waist-slip made of a firm fabric, such as taffeta, helps an unlined dress or skirt to hang better, but for a smooth outline, keep lace trim flat, avoiding bulky trimming which would show on the outside of the garment.

Lining a skirt

Fabric requirements

Be selective when choosing lining fabric and remember that it must be firmly woven without being hard. Here are some fabric suggestions and a guide on how to choose them in relation to the skirt fabric.

For skirts made in firmly-woven heavier fabrics:

poult taffeta; heavy nylon taffeta; pure silk paper taffeta; cotton and rayon twills.

For skirts made in light-weight fabrics:

Tricel or Arnel taffetas, most soft rayon taffetas; heavier type Jap silks.

If you like the feeling of a satin lining, don't choose a crepe satin because this will stretch and will not help the skirt at all.

Another important point to remember—if you have chosen a washable fabric for the skirt, the lining should be washable too. Work out the fabric requirements as for the skirt you are making but add only 1 inch for hem allowance and disregard the waist-band allowance completely.

Making the lining

Cut the lining exactly like the skirt except for the knife pleated skirt where the lining is cut as the basic skirt without the pleats. Allow only 1 inch for the hem.

Stitch and finish the seams of the lining leaving the opening on the right hand side instead of the left. When you put the lining into the skirt the seams must face each other so that the right side of the lining is against the body.

Turn up the hem of the lining 1 inch shorter than the skirt. You

need not sew the hem by hand. Instead, turn the raw edge under $\frac{1}{2}$ inch, pin and tack. Turn the edge up again $1\frac{1}{2}$ inches and stitch. If the lining is cut for a flared skirt make the hem narrow enough to cope with the fullness.

Attaching the lining to the skirt

Here are two methods to attach linings, either of which can be used. Method one is to hand sew the lining into the skirt after it has been finished.

To do this, turn under the waist-seam allowance on the lining. Pin the waist-seam of the lining to the waist-seam of the skirt, matching seams and darts. Use a firm slip stitch to sew it in place. Method two is to stitch the lining into the skirt so that it is permanently fixed.

Here the made-up lining is stitched to the skirt before stitching on the waist-band. Lay the lining and skirt waist-seams together wrong sides facing. Pin, tack and stitch and use as one fabric when you put on the waist-band.

To deal with the zip opening for both methods, turn the lining opening under and hand sew it around the zip, stitching it to the zip tape along the machine stitched line. Be sure to ease the lining opening around the zip slightly, otherwise the zip will cockle.

The lining in a full skirt, such as the dirndl, is often used to hold the shape of the skirt, especially around the hem. The easiest and the prettiest way to do this is to attach a frill to the hem of the lining—a very full skirt which needs a lot of support could take two or more frills. The frill width can vary from 6 inches upwards, but bear in mind when deciding on the width to use—the narrower the frill, the crisper it is.

To make a frill, cut a strip of fabric $2\frac{1}{2}$ times the measurement around the hem of the lining. Join the narrow ends to form a circle and hem along both raw edges by machine or hand. Make two rows of gathering stitches along one edge, then gather the fabric to fit the lining at the hem. Lay it around the lining with the lower edge of the frill level with the lining hem and stitch.

If you make two frills, the second one should be deeper and set higher on the lining over the first frill, but both frill hems should be level with the lining hem.

You may like to add a finishing touch and trim the frill and lining hems with lace edging, especially if you make the lining for an evening dirndl. You'll see how to attach the lace to the hem lines in the illustrations overleaf.

Waist-slips

Fabric notes

The fabrics suggested for linings in this chapter are all suitable for waist-slips but, since you'll be wearing the waist-slip with more than one garment, make sure the fabric is washable.

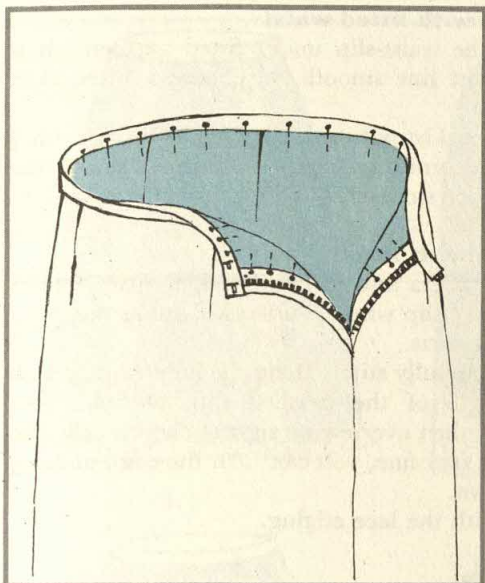
The amount of fabric needed is the same as for the skirts. Check your slip length and decide if it really needs a hem, if not, deduct the hem allowance. And if you decide to trim the hem edge with lace deduct the width of the lace from the length.

Ways to trim the fitted waist-slip

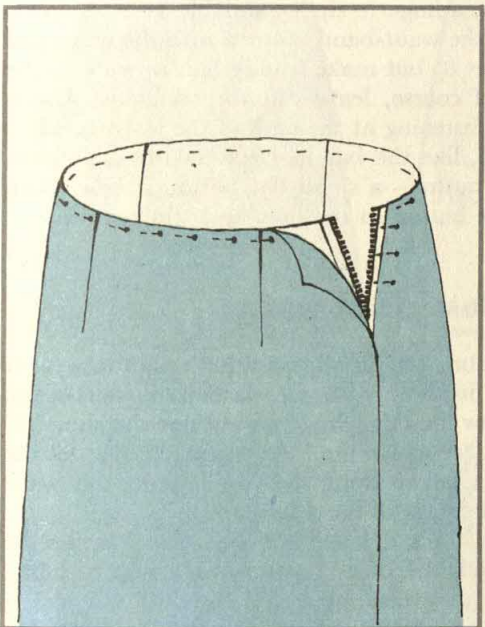
Inserting lace

Use lace insertion to trim seams such as panel seams on the six-gore slip, (diagram 1 overleaf).

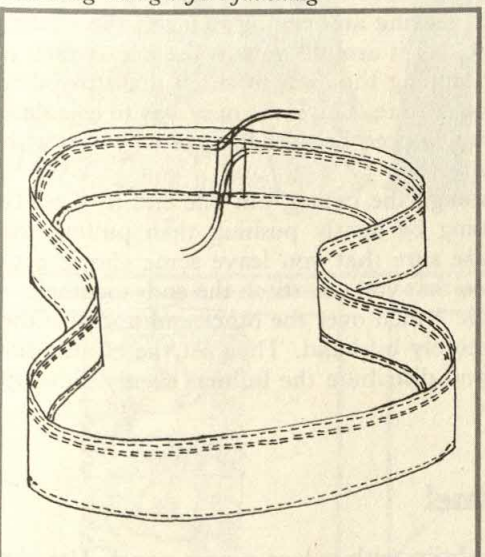
To obtain the pattern for the six-gore waist-slip, use the four pattern pieces for the knife pleated skirt in Dressmaking chapter 15, but do not allow for the pleats. To cut out, lay all pieces on double fabric with the Centre Back and Centre Front on the fold. Cut out



Attaching lining after finishing



Attaching lining before finishing



*Fabric strip ready for gathering ▲
Make a glamorous frilled waist-slip ►*



Dress: Vogue Pattern No. 3477-23

allowing $\frac{3}{4}$ inch seam allowance round each pattern piece.

Stitch the side and panel seams then trim the panel seam allowance to $\frac{1}{4}$ inch and press the seams open.

Using 1 inch lace insertion, lay it over each seam on the right side of the slip and pin and tack it in place. Engage a small zig-zag setting on the machine and stitch along both sides of the rows of insertion, close to the edge. Then trim away the fabric and seams under the insertion, close to the stitching line, taking care not to cut into the lace. (See diagrams.)

Another attractive way to use the lace insertion is to set in one or two rows above the hem line 1 to 2 inches apart (diagram 2), depending on the width of the insertion.

To insert lace into the hem line, measure out the distance from the lower edge of the hem first, and make a row of tacking stitches for each row of insertion, to guide you. Lay the lace to the tacking line(s) and use the same method as before to stitch it on.

Lace edging

Use lace edging to trim the hem (see diagrams 1, 2 and 3). Manufacturers make matching lace edgings and insertions so it should not be too difficult to team them. You'll need $2\frac{1}{2}$ times the length of the hem edge.

Gather up the lace (which often has a fine but very strong gathering thread woven into the edge) to fit the hem of the slip.

To prepare the hem edge, neaten the raw edge with a zig-zag stitch or overcast it, and lay the gathered lace edging over the neaten edge, on the right side. Either hand sew it in place with running stitch or back stitch, or use the zig-zag on the machine.

Flat lace edgings

If you are making a straight and fitted waist-slip, a deep lace edging stitched on flat and not gathered can make an attractive finish (diagram 4). When cutting the lace you must allow 3 to 4 inches extra on the width round hem edge because as you stitch on the lace the stitches will work the lace into the fabric and tighten it up. So always pin and tack the lace before you stitch.

Prepare the hem edge as you did for the gathered lace edging and attach the flat lace to the neaten edge. Or finish the hem in the usual way and stitch the flat lace over the fabric, with the lower edge of the lace level with the hem edge.

Attaching flat lace

An alternative way of attaching flat lace to a hem is with Paris stitch. This method is mainly for trimming household linen and therefore should be used only if you are working with a heavier fabric such as poul or heavy nylon taffeta and trimming the article with a coarser lace.

Turn up the raw hem edge to the depth of the hem allowance plus the depth of the lace. Tack the lace along the folded edge and hand sew it in place using Paris stitch, as shown. Then carefully trim away the surplus fabric on the wrong side.

All-over lace slip with fitted waist

If you want a really glamorous waist-slip make one from all-over lace (diagram 5) using one of the Golden Hands skirt patterns. You will need two fabrics for the lace slip:

The lace, which should be of a small design and fairly fine.

The backing, to give the lace strength in wear. This should be a fine nylon taffeta if you use nylon lace, or rayon or silk taffeta to back other laces.

Calculate the amount as for the skirt but omit the hem allowance. You will also need a fine baby lace edging $\frac{3}{8}$ to $\frac{3}{4}$ inch wide for trimming the hem.

Cutting out a lace slip with fitted waist

If you intend to wear the waist-slip under fitted garments it is essential to keep the waist line smooth, so choose a fitted skirt pattern for the waist slip.

Using the Back and Front skirt patterns, cut out the lining with $\frac{3}{4}$ inch seam allowance and omitting hem allowance. Remove the pattern and cut out the lace similarly.

Stitching the lace slip with fitted waist

Place the lace over the taffeta and pin and tack the two fabrics together so that they won't slip when you work them as one. Stitch the side-seams and darts.

To finish the hem, first carefully stitch along the hem edge, which is trimmed to the length of the finished slip, to hold both fabrics together securely, then oversew or zig-zag the raw edge to neaten it. If the fabric is very fine, you can turn the edge under $\frac{1}{8}$ inch and whip it, as shown.

Finally, trim the hem with the lace edging.

Making the fitted waist

Fit the slip in exactly the same way as you fit the skirt.

To close the opening, use a lingerie zip, obtainable at most stores. For the waist-band, use the waist-band pattern with the wrap end (see Dressmaking chapter 8) but make it only half as wide as the skirt waist-band and, of course, leave out the stiffening. Use a simple loop and button fastening at the ends of the waist-band.

Make the loop by hand, like the bar in Dressmaking chapter 8, large enough to take a button—a small flat button is best. With the zip closed, line up a button to the loop and stitch it on.

Lace slip with elasticized waist

If you are using a fine fabric for the slip and don't plan to wear it under fitted garments finish it with an elasticized waist-seam. However, you must allow for this when you cut out the slip.

Cut out the lining and lace as for the fitted waist-slip but let the side-seams run almost straight from the hip line to the waist line without changing the slant of the side-seam.

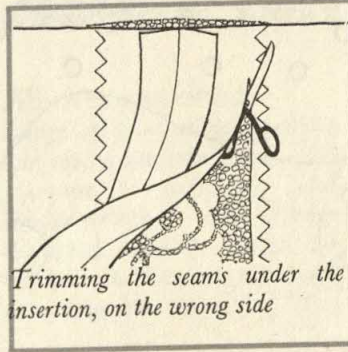
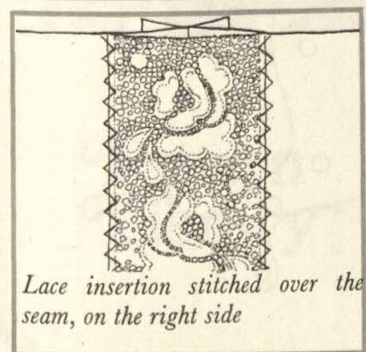
Tack the lace to the lining and stitch the side-seams as for the fitted slip but don't stitch the darts or allow for a zip opening. Turn under the whole waist-seam allowance ($\frac{3}{4}$ inch) and tack it down close to the folded edge. Fold the raw edge under $\frac{1}{4}$ inch, pin and tack it to the slip and machine stitch close to the edge to make a casing about $\frac{1}{2}$ inch wide, leaving an opening to insert the elastic. Using $\frac{1}{4}$ inch wide elastic, lay it around your waist and stretch it slightly. Add $\frac{1}{2}$ inch for lapping the ends to stitch them together and cut off the amount you require. This is the only way to calculate the amount of elastic you will need because the stretch varies with different manufacturers.

To thread the elastic through the casing, pin one end to a safety pin, insert it in the casing by gently pushing then pulling the fabric over the pin. Make sure that you leave some elastic protruding from the casing so that you can stitch the ends together.

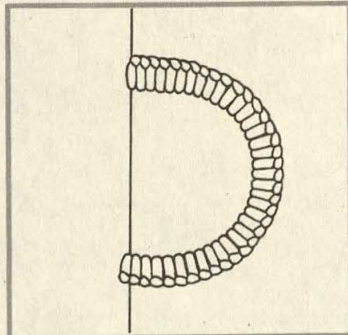
Lay one end of the elastic $\frac{1}{2}$ inch over the other end and sew the lapped ends together securely by hand. Then let the elastic disappear into the casing and distribute the fullness evenly. Sew up the opening.

Slip with lace panel

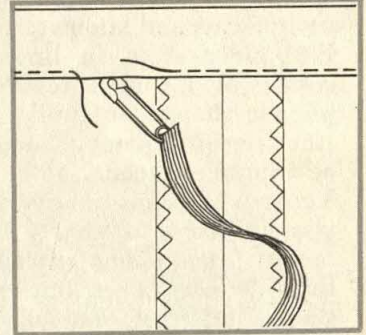
Diagram 6 shows a waist-slip with a lace centre panel. Use the pattern for the six-gore slip, under 'inserting lace', and simply make the centre panel in all-over fine lace with a backing.



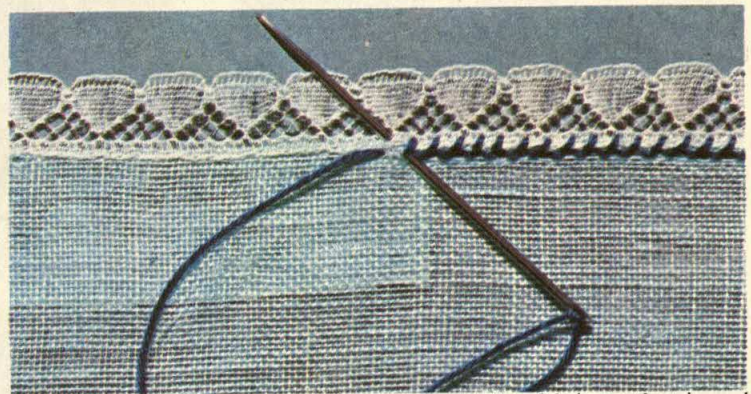
Use lace edging and matching insertion for the finishing touch



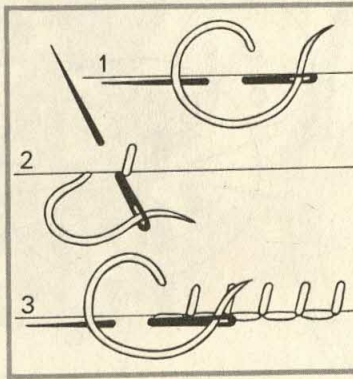
The hand-made loop for the button



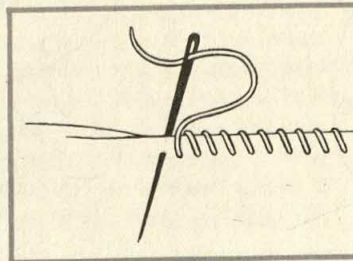
The elasticized waist-seam casing



Sewing on lace, using Paris stitch, with the surplus fabric partly trimmed



Paris stitch is used mainly for trimming household linen and is not suitable for fine fabrics and very fine lace. Turn up the seam or hem allowance plus the depth of the lace on the edge to be trimmed. Tack the lace along the folded edge and hand sew it in place with Paris stitch. Trim away the surplus fabric.



Whip stitch is a very fine oversewing stitch worked from right to left and it can be used to finish off the edge of very fine fabrics. Turn under the edge $\frac{1}{8}$ inch and whip to look like very fine cording.

Junior fashion flair

Cats and mice

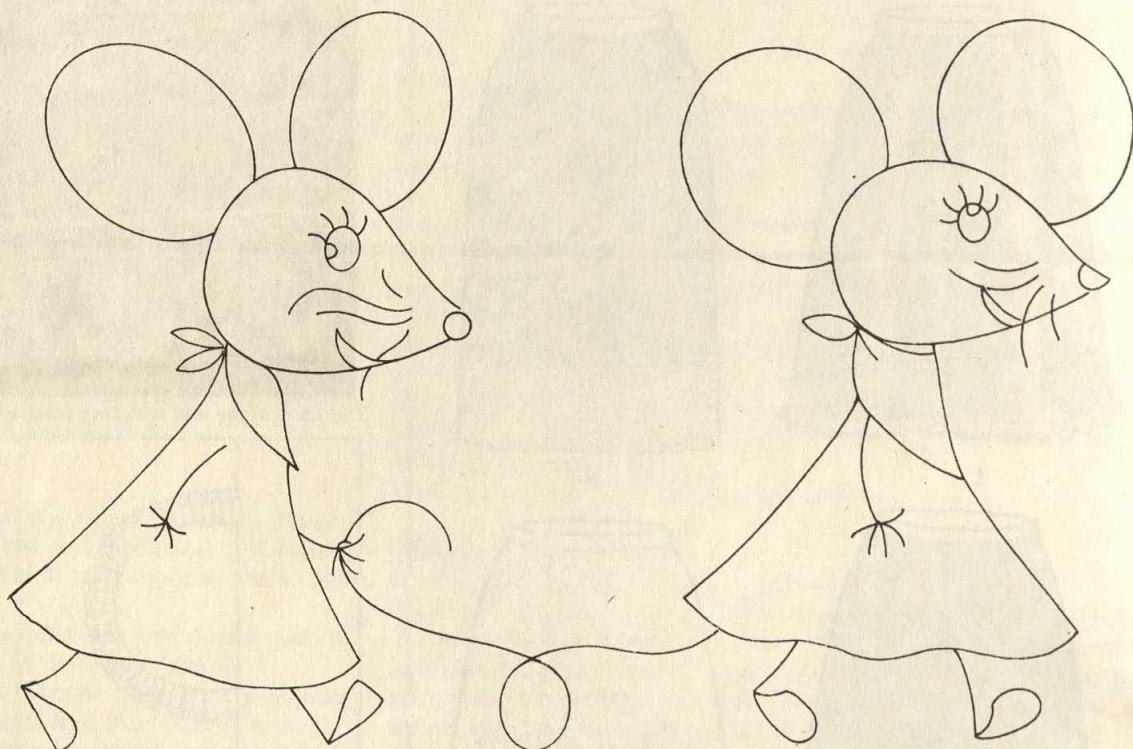
Children will adore these amusing, cheeky mice and spotted cats and kittens.

Embroider them in bright colours or, for quick results, use the shapes for appliqué (they're simple enough) and add surface stitchery.

You can be as imaginative as you like using a variety of outline and filling stitches for a detailed effect, but for sheer simplicity you can't better an easy line stitch.

Work the motifs on a dress, pinafore, pyjama case, baby's bib or a nursery bedspread, curtains and cushions.

Here's an idea for a wall hanging. Enlarge and cut out the motifs in felt, use them on their own or combined with other simple shapes and simply stitch them on to a suitable background fabric. Use nylon bead thread for the whiskers and add details, such as spots and eyes with coloured beads or surface stitching.





Pattern Library

All-over smocking

Large areas of solid smocking can add a couture touch and glamour to both day and evening clothes. This all-over diamond stitchery can be worked on the entire front of a dress bodice, on a sleeve

or as a trim fitting waist band on a full skirt. Printed voiles, organzas, and Terylene lawns in pale delicate colours look even more exquisite embroidered with smocking. Choose threads in deeper tones of the fabric colours; deep in-

digo embroidery on a print in pale blues, or crimson on pinks and reds. Interesting effects can be achieved by using two different coloured threads, one of the double rows in a pale shade, the second in a deeper tone.

Cabled to effect



Cables give an interesting texture to almost any simple or casual garment but the chunkiest patterns are perhaps shown to best effect on sports sweaters—men in particular admire heavily cabled cardigans and sweaters.

Here are some interesting variations of cable stitches to practice, which are made by combining twists to the right and to the left, forming more complicated-looking patterns, or interwoven fabrics.

Link cable

Dividing the number of stitches in a cabled panel and taking half to the right and half to the left gives the appearance of chain links, with each link appearing to come upwards out of the one below. Cast on 24 sts.

1st row. P6, K12, P6.

2nd row. K6, P12, K6.

Repeat 1st and 2nd rows twice more.

7th row. P6, C6B (slip next 3 sts on to cable needle and hold at back of work, K next 3sts from left-hand needle, K3 sts from cable needle), C6F (slip next 3 sts on to cable needle and hold at front of work, K next 3 sts from left-hand needle, K3 sts from cable needle), P6.

8th row. As 2nd.

These 8 rows form the pattern and are repeated as required.

Link cable



Inverted link cable

The opposite effect of one link joining and passing under the link above is given by reversing the order of the cable on the previous pattern, as follows:

Cast on 24 sts.

1st row. P6, K12, P6.

2nd row. K6, P12, K6.

Repeat 1st and 2nd rows twice more.

7th row. P6, C6F, C6B, P6.

8th row. As 2nd.

These 8 rows form the pattern and are repeated as required.

Honeycomb cable

Both of the previous patterns worked alternately form a cable which appears to be superimposed on the fabric underneath. This is worked as follows:

Cast on 24 sts.

1st row. P6, K12, P6.

2nd row. K6, P12, K6.

Repeat 1st and 2nd rows once more.

5th row. P6, C6B, C6F, P6.

6th row. As 2nd.

Repeat 1st and 2nd rows twice more.

11th row. P6, C6F, C6B, P6.

12th row. As 2nd.

These 12 rows form the pattern and are repeated as required.

Single plaited cable

A plaited effect can be achieved by dividing the group of stitches to be cabled into three instead of two and cabling each group alternately, as follows:

Cast on 30 sts or a number of sts divisible by 9, plus 3.

1st row. P3, *K6, P3, rep from * to end.

2nd row. K3, *P6, K3, rep from * to end.

3rd row. P3, *C4B (slip next 2 sts on to cable needle and hold at back of work, K2 sts from left-hand needle, K2 sts from cable needle), K rem 2 sts of K6 group, rep from * to end.

4th row. As 2nd.

5th row. P3, *K first 2 sts of K6 group, C4F (slip next 2 sts on to cable needle and hold at front of work, K2 sts from left-hand needle, K2 sts from cable needle), P3, rep from * to end.

6th row. As 2nd.

Repeat from 3rd-6th rows as required.

Double plaited cable

An even more textured and intricate appearance is given by a double plaited cable, as follows:

Cast on 30 sts or a number of sts divisible by 24, plus 6.

1st row. P6, *K18, P6, rep from * to end.

2nd row. K6, *P18, K6, rep from * to end.

3rd row. P6, *(C6B) 3 times, P6, rep from * to end.

4th row. As 2nd.

Repeat 1st and 2nd rows once more.

7th row. P6, *K3, (C6F) twice, K3, P6, rep from * to end.

8th row. As 2nd.

These 8 rows form the pattern and are repeated as required.

Inverted link cable ►



Honeycomb cable
Single plaited cable



Double plaited cable



Killarney cloaks in crochet

Once regarded as evening wear, cloaks nowadays have taken on a new importance in fashion for wearing with longer skirts, trousers. Warmly practical and yet immensely glamorous, these hooded cloaks are comparatively simple to crochet on a basic square motif, plus a triangular motif to give shape to the cloak and the hood. In two colours or a single colour, the instructions are for both women's and children's sizes.

Sizes

To fit 22-32 [36-40]in chest/bust
Length at centre back, 22 [42]in, adjustable
The figures in brackets [] refer to the 36-40in size.

Tension for this design

Each square measures $3\frac{1}{2}$ in x $3\frac{1}{2}$ in worked on No.3-50 (ISR) crochet hook.

Materials shown here

Mahony Killowen Extra Double Knitting

One-colour version,
11 [27] 2 oz balls

Two-colour version, 6 [14]

2oz balls of main shade, A
7 [15] 2oz balls of contrast, B.
One No.3-50 (ISR) crochet hook

One No.5-00 (ISR) crochet hook

$3\frac{1}{2}$ [6 $\frac{1}{2}$] yd $\frac{1}{2}$ in wide velvet ribbon

2[3] button links or frog fastenings

Reel shirring elastic

424



Note

One 2oz ball makes approximately 10 squares in one colour;
or 19 squares using A for first 3 rounds;
or completes 21 squares using B for last round.

Cape

Square motif

Using No.3-50 (ISR) hook and A, make 5ch. Join into a circle with ss to first ch.

1st round. With A work 3ch, 14tr into circle. Join with ss to 3rd of first 3ch.

2nd round With A work 6ch, *miss 1tr, 1dc into next tr, 4ch, rep from * 6 times more. Join with ss to 2nd of first 6ch.

3rd round With A work 3ch, 2tr into first ch sp, * 1ch, into next ch sp work 3tr, 2ch, 3tr—called work corner—1ch, 3tr into next ch sp, rep from * twice more, 1ch, work corner into next ch sp, 1ch. Join with ss to 3rd of first 3 ch, leaving 2 loops on hook.

4th round Complete with A or break off A and join in B, pull through 2 loops on hook, 2ch, 3 tr into 1ch sp, 1ch, *work corner into 2ch sp between tr, (1ch, 3tr into 1ch sp) twice, 1ch, rep from * twice more, work corner into 2ch sp, 1ch, 3 tr into last 1ch sp. Join with ss to 2nd of first 2ch. Fasten off. Darn in all ends.

Make 66[211] more squares in the same way, allowing 15[21] squares for each row subtracted or added to alter length.

Triangle motif

Using No.3-50 (ISR) hook and A make 4ch. Join into circle with ss to first ch.

1st round With A work 3ch, 10 tr into circle. Join with ss to 3rd of first 3ch.

2nd round As 2nd round of square, rep from * 4 times.

3rd round As 3rd round of square, rep from * once.

4th round As 4th round of square, rep from * once.

Fasten off. Darn in all ends. Make 10[15] more triangles in same way.

Hood

Work 18[33] square motifs as given for Cape.

Work 5[6] triangle motifs as given for Cape.

To make up

Press each motif under a damp cloth with a warm iron. Using colour worked on last round join motifs tog with blunt ended wool needle or crochet hook and dc.

Cape

Points of all triangle motifs should be placed towards neck edge.

1st row (neck edge) Beg with a square, join 1 square to 1 triangle using a total of 4[5] squares and 3[4] triangles, ending with 1 square.

Stitch detail of the square motif



2nd row Join 1[2] squares, 1 triangle, 1 square, 1 triangle, 3 squares, 1 triangle, 1 square, 1 triangle, 1[2] squares.

3rd row Join 2[3] squares, 1 triangle, 1 square, 1 triangle, 5 squares, 1 triangle, 1 square, 1 triangle, 2[3] squares.

Small size only

4th row (arm slits) Join 2 squares and leave, join 11 squares, join 2 squares and leave.

5th and 6th rows Join 15 squares.

Large size only

4th row Join 4 squares, 1 triangle, 1 square, 1 triangle, 7 squares, 1 triangle, 1 square, 1 triangle, 4 squares.

5th row (arm slits) Join 3 squares and leave, join 15 squares, join 3 squares and leave.

6th row As 5th.

7th-12th rows Join 21 squares. Join all rows tog leaving arm-slits 2[3] squares in from front edge on 4th [5th-6th] rows.

Hood

1st row (neck edge) as Cape.

2nd row Join 7[9] squares. Rep 2nd row once more for large size only.

Next row (crown edge) Join 2[3] squares, 1 triangle with point to crown, 1 square,

1 triangle with point to crown, 2[3] squares.

Next row (crown) Join 2[3] squares and insert into crown edge row to close hood.

Press all seams. Join neck edge of hood to neck edge of cape. With RS work facing, No.3-50 (ISR) hook and colour used on last round, beg at neck edge of hood and work ribbon slot edging as follows:

Next round 7ch, *1dtr into ch sp, 3ch, rep from * all round edge of hood and cape, working 3dtr with 3ch between in corners. Join with ss to 4th of first 7ch. Fasten off. Thread ribbon through slots, easing fullness round face edge of hood. Sew ribbon ends tog. Work edging along inside edge of arm slits in same way. Thread with ribbon. Sew down ends.

Alternative picot edging

Join in yarn as given for ribbon slot edging.

1st round 1ch, work 1dc in each tr and 1ch sp round all edges, working 3dc in each corner sp. Join with ss to first ch.

2nd round 2ch, work 1dc in each dc, making a picot of 4ch with ss to first ch on top of every 17th dc, and working 1dc, 1dc with picot, 1dc into each corner dc. Join with ss to 2nd of first 2 ch. Fasten off. Darn in ends. Work 2 rows along arm slits in same way.

To make frog fastening

Using No.5-00 (ISR) hook and 3 strands of yarn work buttonloop fastening by making 80ch. Fasten off. Darn in ends. Twist into rings and stitch tog as illustrated. Make 1[2] more buttonloops in same way.

Make 2[3] button fastenings as given for buttonloops, working 70ch and omitting loop for button.

To work buttons see Crochet Know-how, chapter 8.

Weave 2 rows shirring elastic round neck edge on WS.

Sew on button links or frog fastenings.





Bordering in crochet

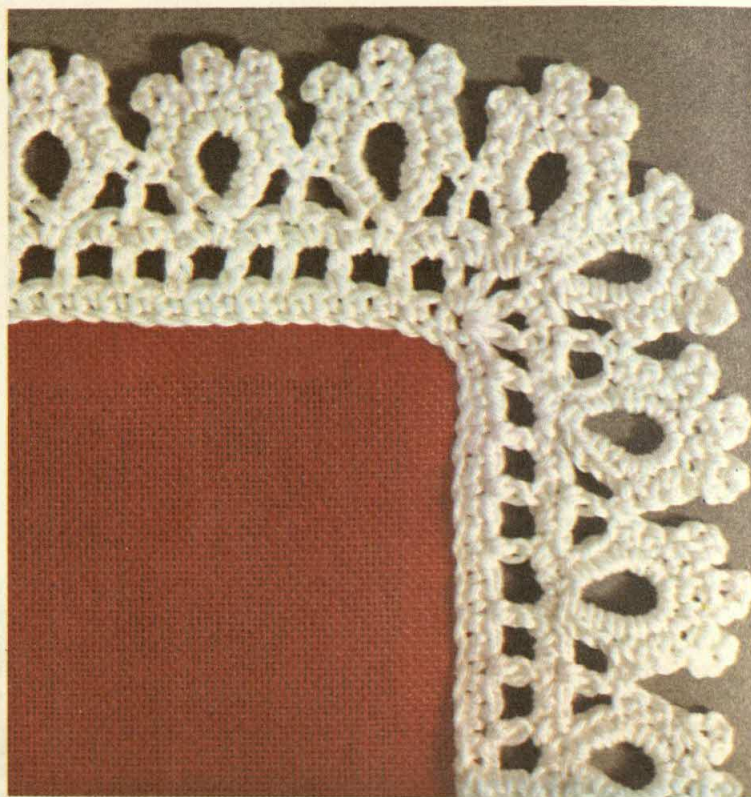
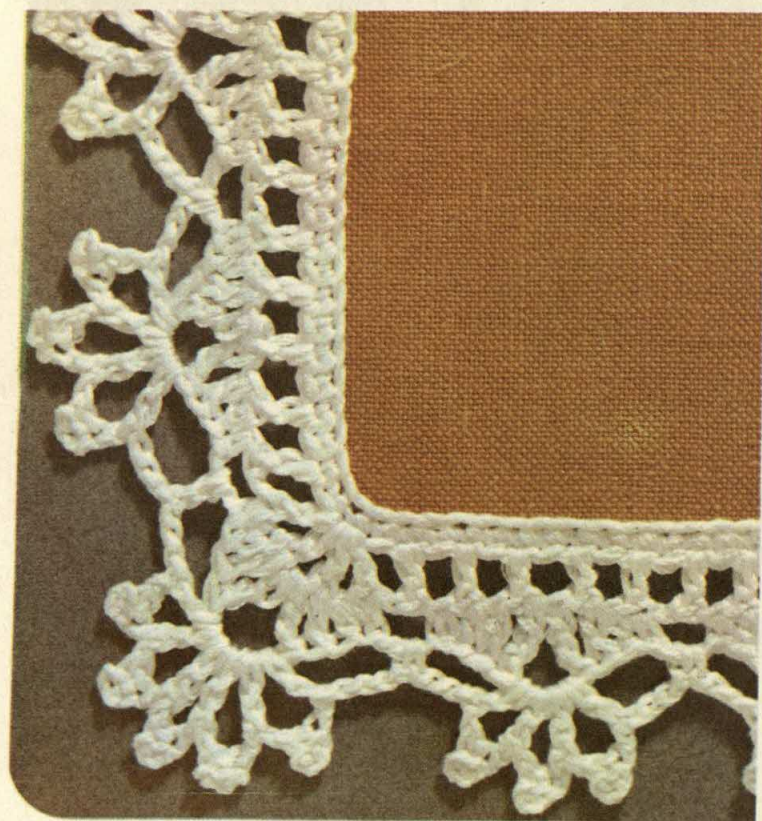
Crocheted lacy borders in cotton are both pretty and practical because they launder well. These borders, with their large repeat patterns and complicated corners, should be worked before the article they are to edge is made. When working the first corner and side, decide where the second corner is to come and make sure that the number of stitches in each pattern divides into the number of stitches in the length of the side. To work these crisp lacy borders, use Coats Mercer-Crochet No.10 with a No.2-50 crochet hook.

Star flower border

Work a chain longer than the required border. Once you have worked the first corner and side and placed the remaining corners, it is a simple matter to unpick the chain which is left over.

1st row. 1dc into 3rd ch from hook, 1dc into same ch (these 2dc form the first corner), *1dc into next ch, rep from * for the required length of one side on a number of chain divisible by 10 plus 2, (example 32, 42, etc.), for the second corner work 2dc into next

Star flower border



Tiara border

ch, rep in this way until you have completed the length of border required. Turn.

2nd row. 3ch, *miss 1dc, 1tr into next dc, 1ch, rep from * to corner sts, work (1tr, 1ch) twice into each of 2 corner sts, rep as required ending with 1tr into 3rd ch of turning ch. Turn. For the pattern to repeat correctly it is necessary to have a number of trebles divisible by 5 plus 1 between each corner.

3rd row. 2ch, *1dc into next tr, 1ltr into next ch, 1tr into next tr, 1dtr into next ch, 3ch, 1dtr into next tr, 1tr into next ch, 1ltr into next tr, 1dc into next ch, 3ch, miss 1tr and 1ch, rep from * ending with 1dc into turning ch. Turn.

4th row. 2ch, *1dc into 3ch loop, 3ch, into 3ch loop between the 2dtr of previous row work 1tr (5ch, 1ss into 3rd of 5ch to form picot, 1ch, 1tr) rep twice more into same loop, 3ch, rep from * working 2 extra tr and picot in corners, ending with 1dc into turning ch. Fasten off.

Tiara border

Work chain as given for Star flower border.

1st row. 1dc into 3rd ch from hook, 1dc into same ch, (this forms the first corner), *1dc into next ch, rep from * for the required length of one side on a number of chain divisible by 6 plus 4, work 2dc into next ch to form second corner, rep as required. Turn.

2nd row. 4ch, *miss 1dc, 1tr into next dc, 1ch, rep from * along side to corner, into centre corner space work (1tr, 1ch) 4 times, rep as required ending last corner with 1ch, 1tr into turning ch. Turn. In order for the pattern to repeat correctly it is necessary to have a number of treble divisible by 3 plus 2 between the 4 corner trebles.

3rd row. 2ch, (1dc, 1ch) into first space, (1ch, 1dc) into next space, into centre corner space work 2 large loops thus—(1dc into centre space, 10ch, 1ss into dc before ch to form loop, into 10ch loop working from right to left around loop work 12dc, 1dc into same space) rep once to form second loop, 1ch, *(1dc, 1ch)



Peacock border

into each of next 2 spaces, 1dc into next space, 10ch, 1ss into dc before ch to join loop, into loop working from right to left work 12dc, 1dc into same space, 1ch, rep from * along side, rep in this way as required. Turn.

4th row. 3ch, *into 3rd dc of first loop work 1dc, 1dc into each of next 2dc, 3ch, 1ss into first of 3ch to form picot, (1dc, 3ch picot) in each of next 2dc, 1dc into each of next 3dc, 1tr into centre ch between loops, rep from * along side, work next corner in same way omitting tr between the 2 corner loops, rep as required. Fasten off.

Peacock border

Work chain as given for Star flower border.

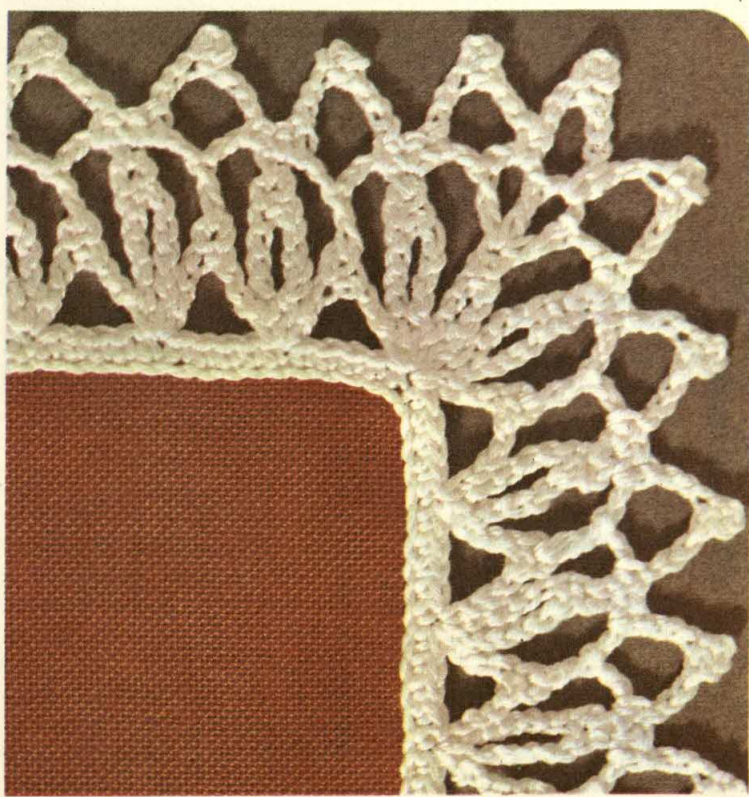
1st row. 1dc into 3rd ch from hook, 1dc into same ch (this forms the first corner), *1dc into next ch, rep from * for the required length of one side on a number of chain divisible by 12, work 2dc into next ch to form second corner, rep as required. Turn.

2nd row. 4ch, *miss 1dc, 1tr into next dc, 1ch, rep from * along side to corner, into centre corner space between sts work (1tr, 2ch) twice, then 1tr, 1ch once, rep as required ending with 1ch, 1tr into turning ch. Turn. It is necessary to have a number of tr divisible by 6 between 3 corner tr for the pattern to repeat correctly.

3rd row. 6ch, 1ss into 4th ch from hook to form picot, (1dtr, 2ch, 1ss into first of 2ch to form picot) twice into first space, (1dtr, 2ch picot) 3 times into each of next 3 spaces, 1ch, *miss 2 spaces, 1dc into next space, miss 2 spaces, 1ch, (1dtr, 2ch picot) 5 times into next space, 1ch, rep from * to next corner and work 3dtr each with 2ch picot into each of 4 corner spaces, rep as required. Turn.

4th row. 4ch, *1dc into first picot, (3ch, 1dc) into each picot to end of group, rep from * to end of last group before corner group, 1dc into next picot, (3ch, 1dc) into each picot to end of corner group, rep as required. Turn.

5th row. 3ch, 2tr into first 3ch space leaving last loop of each tr on hook, yrh and draw through all 3 loops, *3ch, 3tr into next



Leaf border

space leaving last loop of each tr on hook, yrh and draw through all 4 loops on hook, rep from * to end of corner spaces, 1ch, work 1 cluster in this way in each 3ch space of next group working 3ch between each cluster with 1ch only between cluster in last space of group and cluster in first space of next group, rep as required. Turn.

6th row. 2ch, 1dc into first 3ch loop, *4ch, 1dc into next 3 ch space, rep from * to end. Turn.

7th row. 5ch, 1ss into 3rd of 5ch to form picot, 1dc into first 4ch space, *1dc into next space, 3ch, 1ss into first of 3ch to form picot, 1dc into same space, rep from * to end. Fasten off.

Leaf border

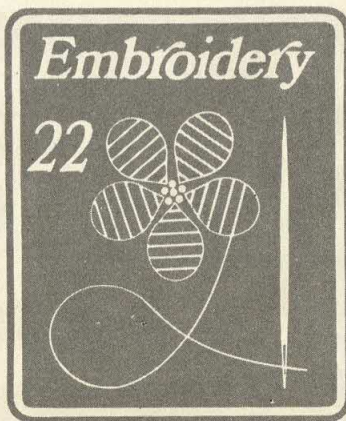
Work chain as given for Star flower border.

1st row. 1dc into 3rd ch from hook, 1dc into same ch (this forms the first corner), *1dc into next ch, rep from * for the required length of one side on a number of chain divisible by 6 plus 4, work 2dc into next ch to form second corner, rep in this way until you have completed the length of border required. Turn.

2nd row. *6ch, 1ss into 3rd ch from hook to form picot, 3ch, miss 5dc, 1dc into next dc, 8ch, 1ss into 5th ch from hook to form picot, 5ch, 1dc into same dc as last dc, rep from * working 1 extra 6ch and 8ch loop with picot into same space between 2dc for corners, rep as required. Turn. Each corner is formed by two long loops with picots, with a short loop with picot in the centre.

3rd row. 6ch, 1dc into picot in first 8ch loop, 3ch, into centre corner picot on 6ch loop work (1tr, 3ch) 3 times, *1dc into next 8ch picot, 3ch, 1tr into next 6ch picot, 3ch, rep from * to next corner and work as for first corner, rep as required. Turn.

4th row. *6ch, 1ss into 3rd of 6ch to form picot, 3ch, 1dc into next ch space before 8 ch picot, 1dc into dc above 8 ch picot, 1dc into next space, rep from * to corner, 6ch, 1ss into 3rd of 6ch to form picot, 1dc into first space between 3 corner tr, 6ch, 1ss into 3rd of 6ch to form picot, 1dc into 2nd corner space, rep as required. Fasten off.



Making sense of smocking

Smocks were originally worn as overalls by manual workers. The smocking was not only decorative but served the practical purpose of holding the fabric together in tight, tiny pleats. Smocking is now used on garments wherever fullness needs to be controlled and for purely decorative effects. The basis of smocking is the gathering which forms the pleats. Once this is completed, there is a variety of decorative stitches which can be applied.

Fabrics

Smooth and even-textured fabrics are best for smocking; cotton, silk, cotton and wool mixtures or fine woollens. Very fine fabrics, such as voile and lawn are exquisite when they are smocked but need a little more practice. Thick materials are not suitable for smocking.

Yarns

Coton a Broder or Pearl cotton are ideal yarns for smocking embroidery. Stranded yarns are not strong enough and are inclined to twist.

Smocking transfers

It is essential to keep smocking pleats even and regular and transfers for planning the gathering dots are invaluable. Several different gauges are available: dots close together give small pleats and are suitable for baby clothes and fine fabrics, while widely spaced dots which give a deep pleat are better for heavier materials. Transfers with dots about $\frac{3}{8}$ to $\frac{1}{4}$ inch apart are suitable for most fabrics.

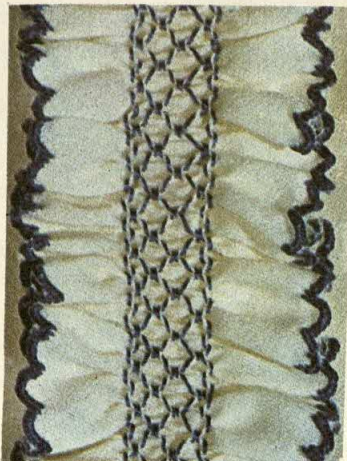
How much material?

As a rough guide fabric, before smocking, should measure about three times the required finished length, but it depends on the space between the dots, the firmness of the particular stitches used, and the work tension which varies from person to person. In dressmaking, it is important to remember that smocking should be completed before the garment is sewn together. It is not possible to smock ready-made clothes.

Smocking on a garment is easy to do once you have learned the basic principles of gathering and the basic stitches. Try a simple frill to begin with.

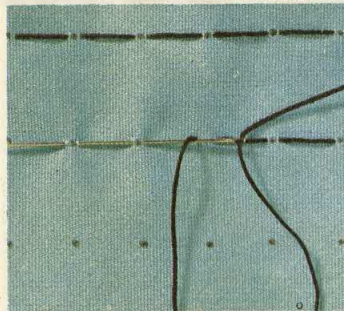
Ruffles and frills

Narrow, delicate frills look charming down the front of a shirt or blouse, round a cuff or neck edge. Quick and simple to do, frills are ideal for beginners. The frill illustrated is 2 inches wide with $1\frac{1}{2}$ rows of diamond stitch outlined with cable stitch. The edging can be buttonhole stitched or embroidered on an automatic sewing machine.

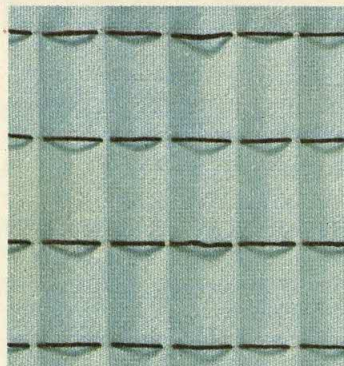


Smocking step by step

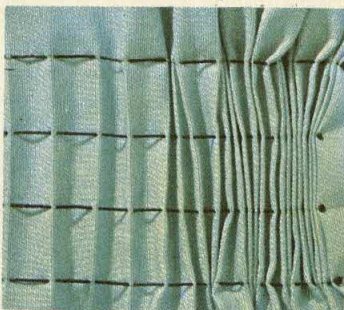
Cut the transfer to the length and depth required, and iron it on to the wrong side of the material. Beginning at the first right hand dot, on the wrong side of the fabric, secure the thread firmly with a good



knot and a back stitch. Work from right to left, and carefully pick up each dot along the line leaving a few inches of the thread hanging loose at the end of the row.



Repeat until all the rows are completed. Pull all the threads together, not too tightly, (if you smock tightly, slacken the gathers, if loosely, pull them a



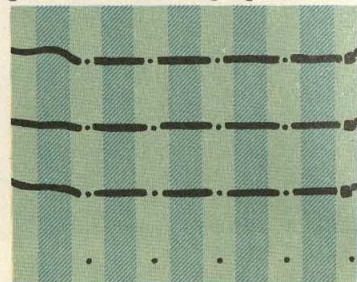
little tighter). Knot the ends together in pairs, sliding the knot along the thread on a pin and cut the threads to within two inches of the knots. Leave the gathering threads in place and remove them when smocking is completed. Use gathering lines as a guide to keep smocking stitches straight.

Smocking on patterns

Dotted, striped or checked fabrics with a regular pattern will not necessarily need gathering transfers but it is important to decide which area of the pattern is required on the surface of the finished smocking.

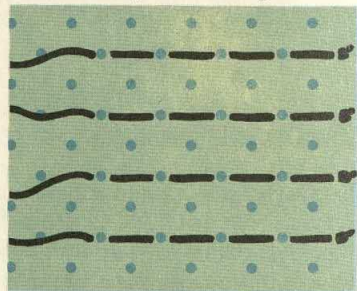
Smocking on stripes

Make rows of guide dots on the wrong side of the fabric with a pencil. The dot should come in the middle of a light stripe if smocking is to appear on a dark area and in the middle of a dark stripe if a light background to smocking is preferred.



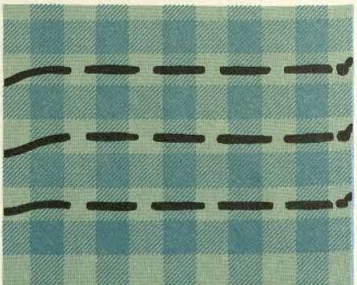
Smocking on spots

Gather each spot as if a transfer were being used. On the second and, subsequent rows, use spots directly under those in the first row or pick up a stitch immediately under a spot.



Smocking on checks

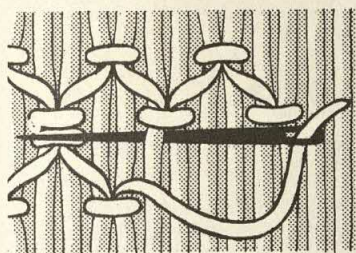
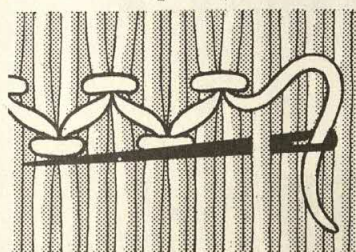
For a dark background to smocking, pick up the centre threads of the palest squares: for a light background pick up the centre threads of the darkest.



Simple stitches

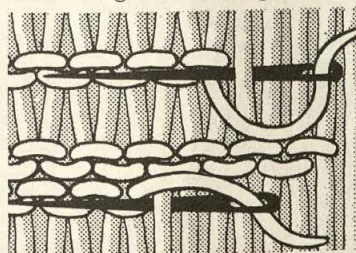
Diamond stitch

Diamond stitch is one of the larger smocking stitches, and care should be taken not to make it too large or the finished smocking will lack firmness. The stitch is worked from left to right in two stages and each stage is worked between two rows of gathering threads; (if the rows of gathering threads are $\frac{1}{4}$ inch apart, the finished depth of the entire stitch will be $\frac{1}{2}$ inch).



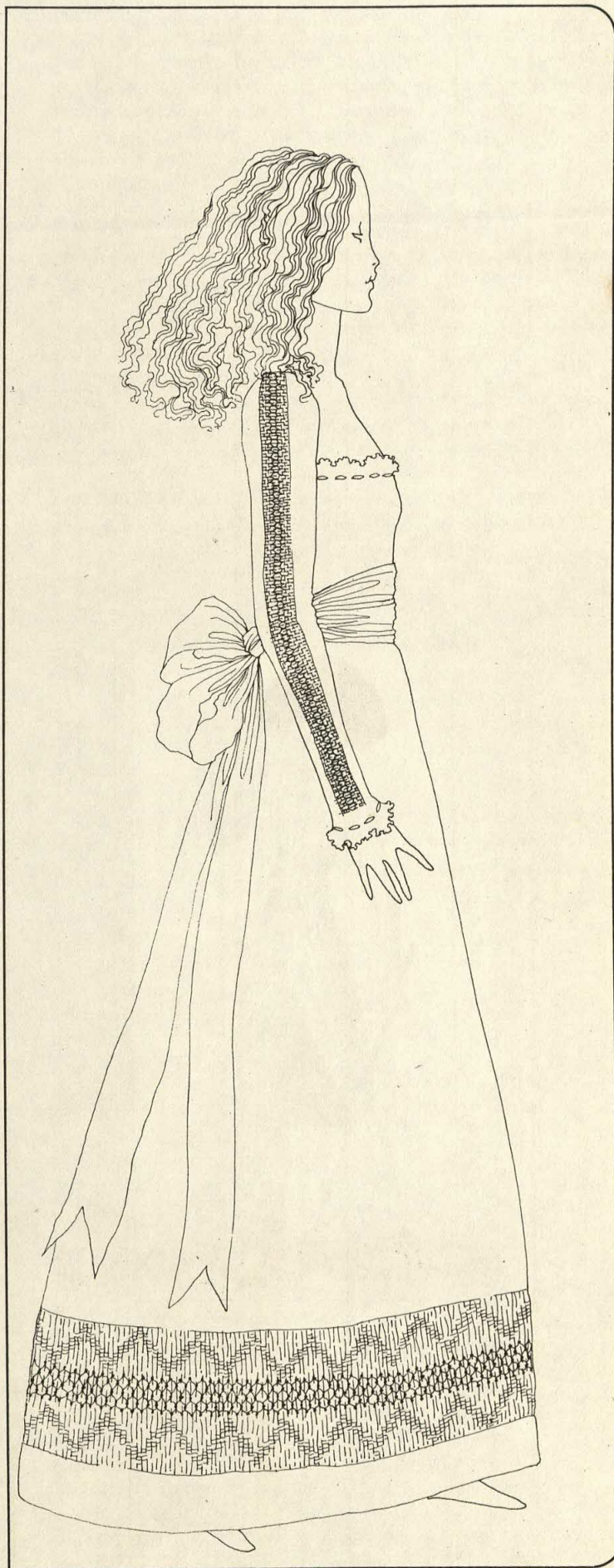
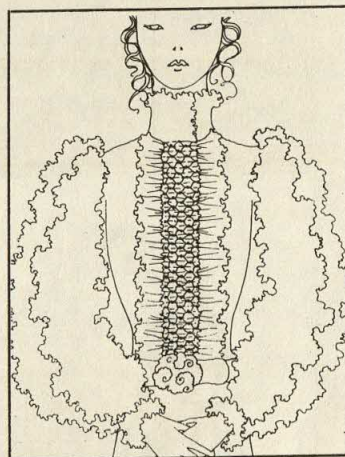
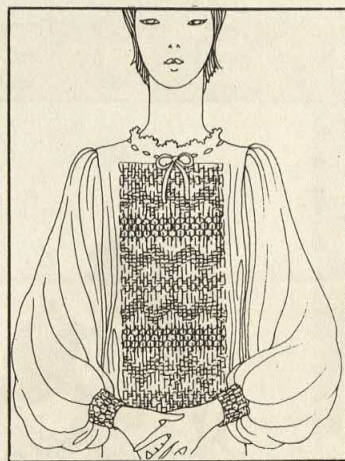
Cable stitch

Cable stitch is a firm control stitch and two rows worked closely together at the top and bottom of a band of smocking prevent the piece from fanning or spreading out too much. Cable stitch can be used as a single line, or in several rows, worked closely together between rows of freer stitches, to add strength to a design.



Smocking on fashion garments usually takes the form of reducing fullness across the bodice, down the sleeves or across waistlines and wide-skirted hems.

Effective, yet simple to do, smocked panels are worked on the same body fabric separately and then inserted into the garment ►



Gallery of Fashion

Costume plates and the many dozens of artists who recorded the fashion scene throughout the 17th and 18th Centuries, were the forerunners of the glossy fashion magazines and fashion photographers of today. Early costume plates were produced solely for the purpose of recording national and regional dress and it was not until the 17th Century that costume drawing was taken seriously. The 'father of costume plates' might be said to be Wenceslas Holler, a Polish engraver, discovered and brought to England by the Earl of Arundel in 1640. Holler was an incomparable draughtsman and engraver and his first series of plates was an immediate success. In 1788, two enterprising young Parisian printsellers, Jacques Esnauts and Michel Rapilly hit upon the bright idea of issuing costume plates regularly and in colour, calling their publication, 'La Gallerie des Modes'. It was not, however, devoted solely to fashion. Although the young authors broke fresh ground by describing the clothes depicted in careful (and, on occasion, wickedly amusing) detail, they included illustrations of well known people at Court, in fancy costume. Four different artists drew for 'La Gallerie des Modes' and, of these, Claude-Louis Desrais produced the most charming. His work, which had movement and considerable Gallic humour, is



By 1785 a marked difference in male fashion for country and dress wear had evolved. Generally the cut was trim and boyish, a narrow frock coat cut away to reveal the legs and upper thighs. Striped fabrics were very popular for men, accentuating the lean look, the stripes either woven into material or embroidered. Wigs were full, frequently unpowdered, the queue, or pigtail, turned up at the back and tied with black ribbon. Hats were cocked in a variety of ways: cocked both back and front, as this fashion plate by Desrais, was termed 'bicorne'.



In 1794, waists on dresses were high and rounded and bodice fronts were fastened edge to edge. The skirts were sometimes left open down the front, revealing full, gathered muslin petticoats. Long scarfs of muslin or velvet were worn around the shoulders and crossed over the bosom to fall down in front, and were secured by a waist ribbon. Lady's underwear at this time consisted of a chemise, soft full petticoats, a short corset, white stockings or, sometimes, flesh coloured tights.



DR'S PIECE



Although women's dress had become far more relaxed in shape for day wear, court dresses and ball gowns were still wide skirted and hooped and stripes were still fashionable. The hats of this season did not follow a basic fashion trend, apparently. Low-crowned and brimmed straws, mob caps trimmed with fur and fantastically trimmed turbans were all the mode at the same time. Fur appeared on several of the dresses and tippets and muffs were popular, sometimes dyed to match a gown.



much sought after by collectors. When the publication ceased in 1787, there was a gap in the production of really good costume plates for several years until 1794, when a German-born engraver, Wilhelm von Heideloff, living in London, began publishing 'The Gallery of Fashion'. The illustrations were still costume plates and not yet fashion plates. 'The Gallery of Fashion' was published in monthly parts, each consisting of two aquatints beautifully coloured by hand and enriched with gold and silver leaf. (Subscribers to the first issue included several of the royal family but Her Gracious Majesty, Queen Charlotte, withheld her royal enthusiasm until a later issue). It is said that Desrais' draughtsmanship is unquestionably superior to that of Heideloff. However, in its defence, 'The Gallery of Fashion' faithfully recorded not only the apparel being worn by the ladies of quality but also their occupations. Some of the finer examples of Heideloff's work show his figures engaged in ladylike pursuits such as driving in a berlin, reading in Kensington Gardens, singing and playing at the harpsichord, strolling by the sea and a wealth of accessory detail; fans, bonnets, books, parasoles, trinkets—and dogs. Who can say whether modern fashion magazines will give as much visual and aesthetic pleasure one hundred years from now!



The Parisian 'La Galerie des Modes' sometimes captioned its fashion plates adversely, delighting readers with witty and malicious observations on the unattractive fashions of the day. Although hats were in fact very large and sometimes astonishingly trimmed with fruit, flowers, feathers and ribbons, it is likely that this drawing, by Desrais, is an exaggeration of the current mode. Sometimes, personalities at Court were illustrated in fancy costume—the captions to these were rarely complimentary—but always amusing.

It's lambing time



This merry lamb makes a charming toy or dressing table ornament. The instructions suggest coloured felts, but nylon fur fabric or printed cotton are also suitable. If the lamb is for a baby it must be washable, so choose a material which is colour fast, washable, shrink proof and very hardy!

You will need

To make a white felt lamb 9½ inches high.

- ☐ Two 12 in squares white felt
- ☐ Scraps of coloured felts, pink, red, yellow, blue, black
- ☐ White Sylko thread
- ☐ Kapok
- ☐ Rubber solution glue
- ☐ Tracing paper
- ☐ Strip of green felt 10 in long by 1½ in wide



Cutting out

Trace off the pattern, including all key marks, and pin the tracing paper pattern to one piece of white felt, positioning the pieces as indicated on the layout plan. Cut out all the pieces, cutting on the line. Unpin the pattern and pin it to the second piece of white felt and cut out the pieces as before. Indicate all the join marks on the wrong side of the felt in pencil. Mark ear and eye positions on the right side with tacking stitches. Cut out the collar and flowers.

Making up

Place the two body pieces together, wrong sides facing, pin and tack. Using double thread, sew round the head from points A to C, in blanket stitch. The stitches should be deep enough to hold the felt firmly together. Stuff the head firmly with kapok, pushing the stuffing in with the wrong end of a pencil. Sew round the tail from point D to B and stuff with kapok. Join the two inside leg pieces together along the edges E to F. Sew the inside legs section to the main body matching A to E and B to F (see diagram). Stuff the legs firmly and then the body, through the gap left open in the back (C to D) and sew up the gap.

Finishing and trimming

Using a single thread, sew each pair of ear pieces together, and then sew the completed ears to the head along the marks G to H, using buttonhole stitch.

Glue the black pupils to the pale blue eyes and secure with stitches all round. Glue the completed eye to each side of the head. Sew round each eye in buttonhole stitch. Embroider the eyebrows in black thread.

Making the garland

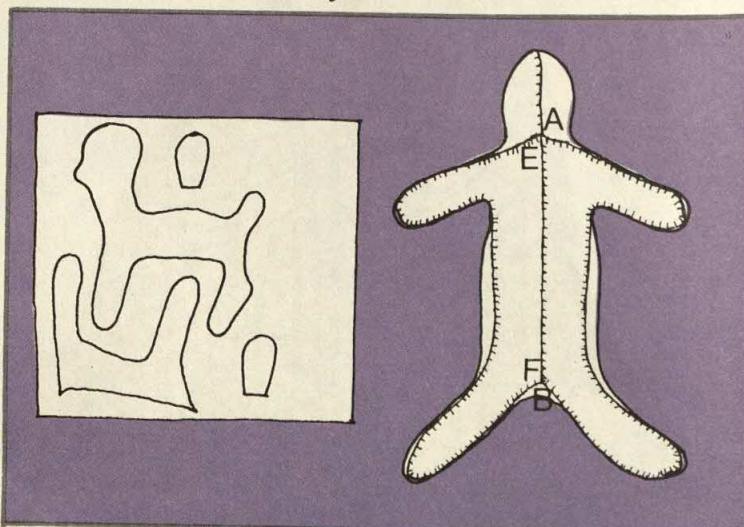
Roll up the cut out flower pieces and secure at the base with a few stitches. Wrap another flower piece around the roll of a contrasting colour and stitch to secure.

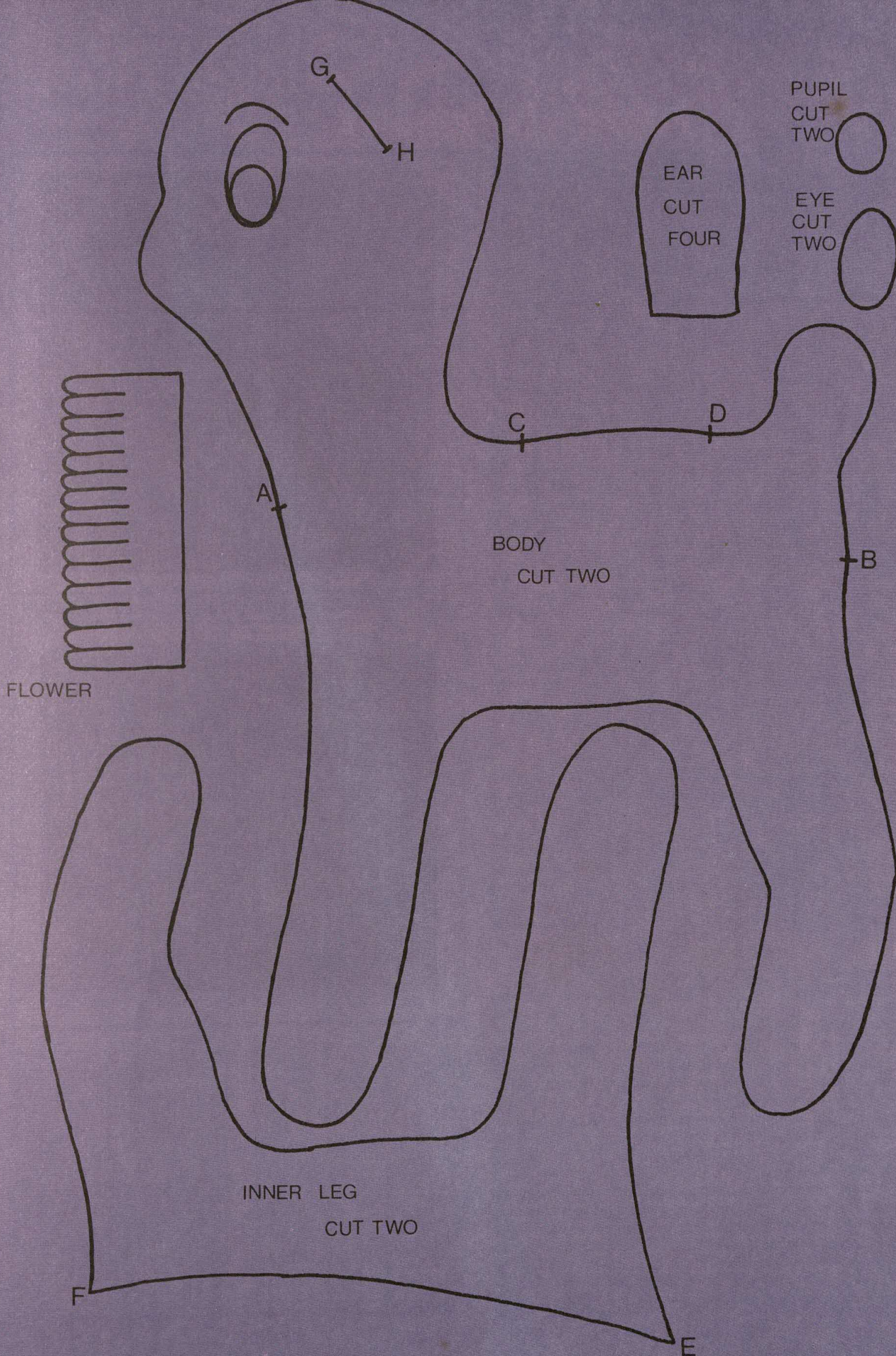
Fold the strip of green felt lengthwise and join the long edges with blanket stitch. Sew each flower very firmly to the green strip. Join the ends, and place the garland around the lamb's neck.

Pattern pieces for a lamb 9½ in high. Cut two of each piece. ►

▼ Layout plan for lamb pieces and flowers

▼ Inside leg sewn to the main body





PUPIL
CUT
TWO

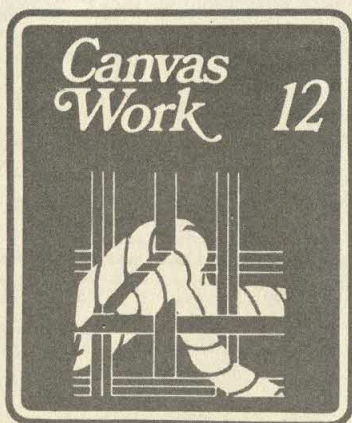
EYE
CUT
TWO

EAR
CUT
FOUR

BODY
CUT TWO

INNER LEG
CUT TWO

FLOWER



Signs of the times

Golden Hands doesn't claim to be able to predict your future—but it can help you to make your own sign of the zodiac in canvas work for personal accessories such as belts, pockets, handbags or jewellery. Zodiac signs might be lucky for the family too—what about a set of table mats and matching napkins, each decorated with the owner's sign?

The signs in this chapter are for those born between March 21st and September 22nd and the remainder of the signs, for Libra to Pisces, appear in the next chapter.

Simple designs such as these are intended to inspire you: don't just accept a design as being a certain size or for a certain purpose. Use them much smaller—or much larger. Group several small signs together or use a single sign, very large, for a wall panel. Consider the designs as a stepping off place to create all kinds of new designs by using contrasting yarns, contrasting textures and stitches. Use your creativity and make simple charted designs part of your personal design library.

Shading with tent stitch

After experimenting with some of the rich, textured stitches given in previous chapters you might perhaps feel that tent stitch is not so adventurous. But this stitch really comes into its own with shading. Each of the zodiac signs is an example of how a three-dimensional effect can be built up with a limited palette of closely related colours. Use yarn in the same way that an artist uses his paints: darker tones for shaded areas, paler tones for highlights. Alternatively, some of the signs would look extremely effective worked in one colour or with a metallic yarn on a contrasting colour background.

Large or small?

The motifs can be worked to different sizes by using fine or coarse canvas. For instance, for a tiny motif, work on single weave canvas with 24 threads to 1 inch, using crewel wool, stranded cotton or pure silk. Using this mesh, the finished signs will measure about 1½in by 1½in, an ideal size for mounting as a brooch or pendant. Worked on double weave canvas with 10 double threads to 1 inch, using crewel wool, tapestry wool, or stranded cotton, the signs will measure 2½ by 3½in. On coarse canvas, metallic yarns in gold or silver can also be incorporated into the design.

Suggestions for use

Worked on fine mesh canvas, the motifs would make unusual pendants, brooches or a set of buttons. Or several motifs of one sign joined together would make a belt, or a miniature wall panel would look quite charming worked with all twelve signs.

You could work the larger motifs three in a row to fit under a transparent door fingerplate, or work twelve separate squares to make a cushion, a compact case, purse or spectacle case.



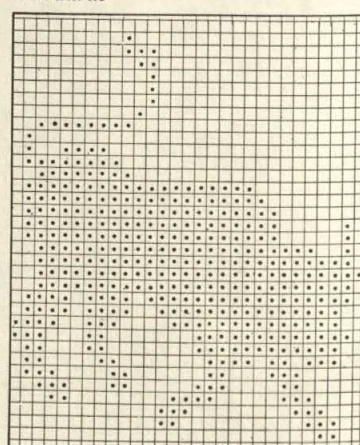
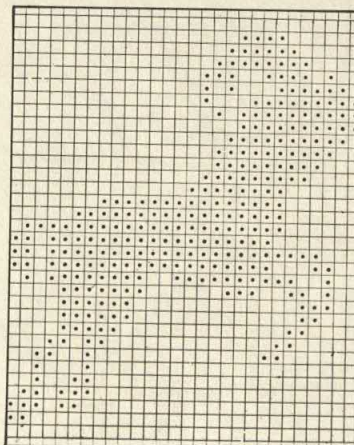
▲ Aries (March 21st to April 20th)

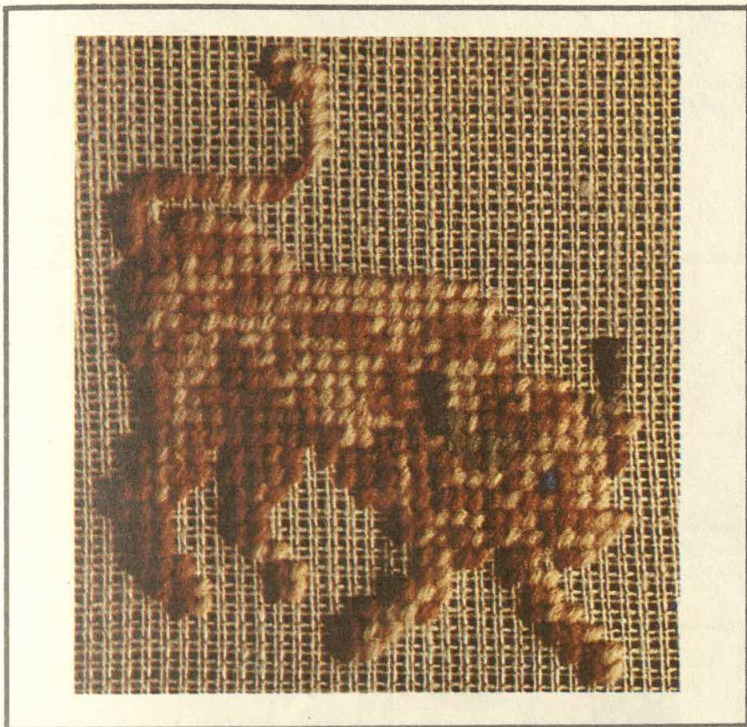
▼ Cancer (June 22nd to July 22nd)



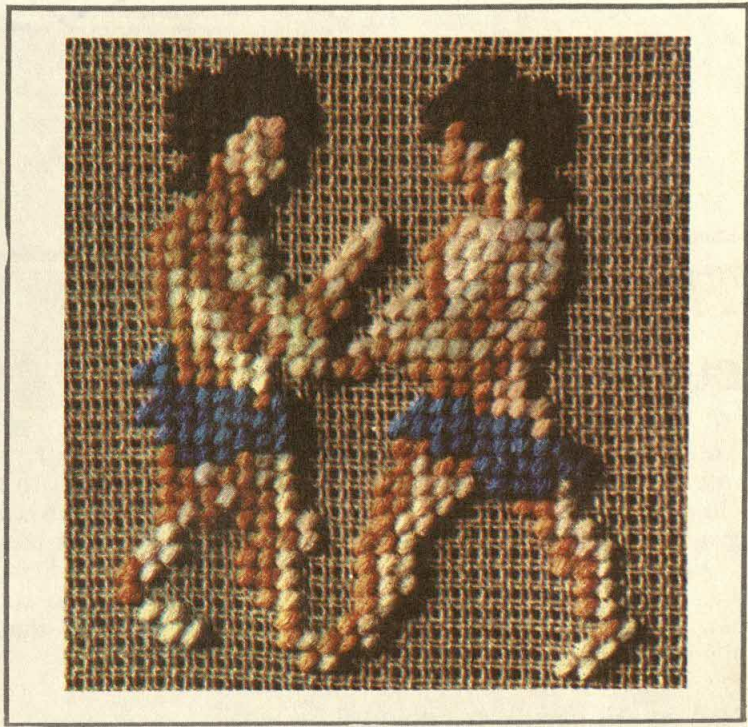
▼ Aries

▼ Taurus

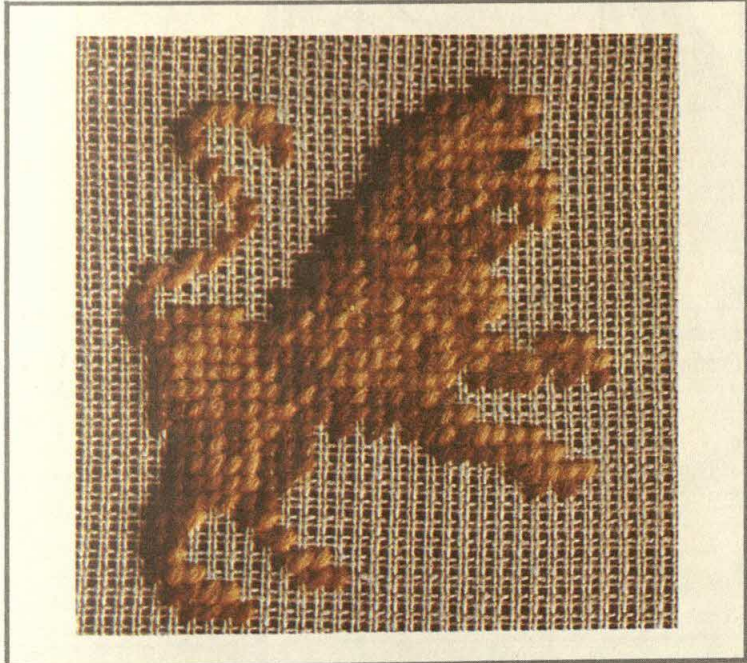




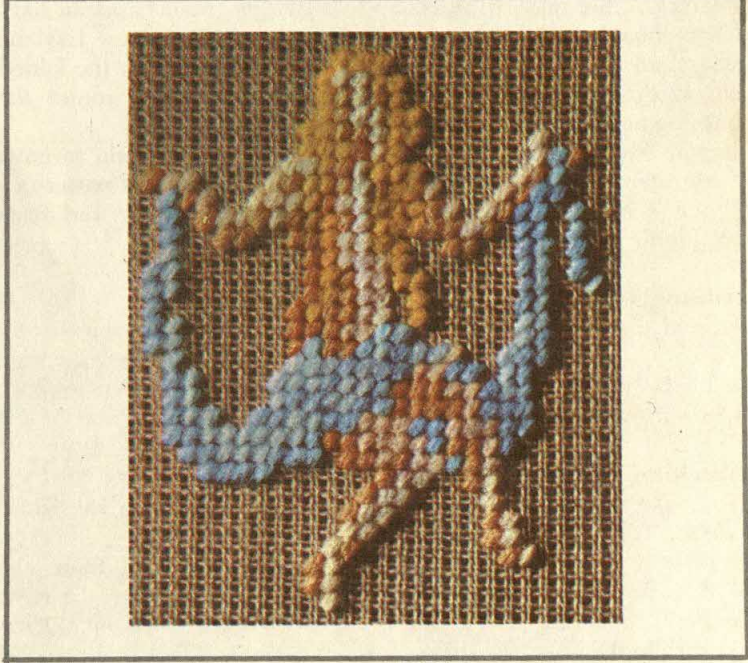
▲ *Taurus* (April 21st to May 22nd) ▼ *Leo* (July 23rd to August 22nd)



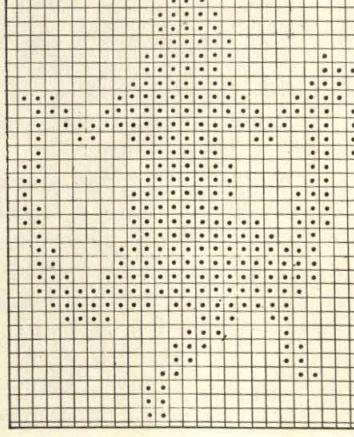
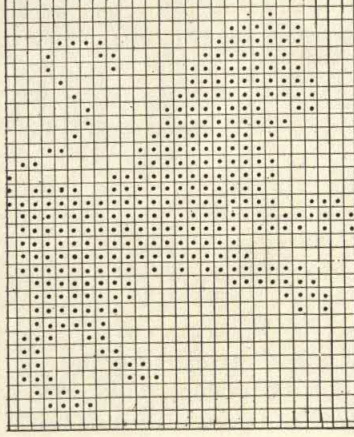
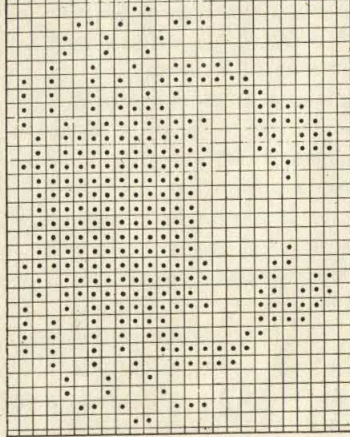
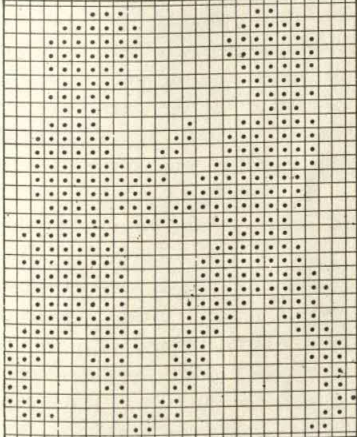
▲ *Gemini* (May 23rd to June 21st) ▼ *Virgo* (August 23rd to September 22nd)



▼ *Gemini* ▼ *Cancer*



▼ *Leo* ▼ *Virgo*





The bias cut skirt

You will have noticed that the use of the basic skirt pattern from Dressmaking chapter 4 is wide and unlimited. In this chapter you will see what happens when you turn the pattern grain lines by 45 degrees and cut the skirt on the cross or bias of the fabric, and if you prefer a little extra flare on the hem, this chapter will tell you how to add it. Fabrics for bias cut skirts have to be chosen carefully—and you will find that plaids and checks will give you interesting effects.

Making the pattern for the bias cut skirt

It is easier to use complete Back and Front pattern pieces when laying out the bias cut skirt. So fold two pieces of paper in half, large enough to accommodate each basic pattern piece. Lay the Back and Front on the paper with the Centre lines on the folded edges. Pin down the pattern pieces securely. Draw round the outlines and remove the pattern.

If you are going to add extra length to the pattern, do so now. Unless you want to increase the flare, cut out the new pattern. When it is unfolded you will have a complete Front and Back section for the skirt.

Adding 4 inches to the basic flare

Extend the point where the hem and side-seam meet outwards by 1 inch. Using a yardstick connect the hip line to this point and draw a line for the new side-seam. Then extend the hem line to meet it. Cut out the pattern along the new lines and unfold it.

Marking the grain lines for the bias cut skirt

To make sure that you place the pattern correctly on the fabric when cutting, mark the grain lines as follows.

With the pattern pieces still folded, place a set square along the fold as you see in the diagram. The diagonal opposite the right angle is the grain line. Draw it on the pattern, then unfold the pattern and extend the line.

The new grain line becomes the straight of grain and the old grain line, which is also the Centre line, goes through the bias of the fabric. This ensures that the skirt is cut on the true bias.

Suitable fabrics for bias cutting

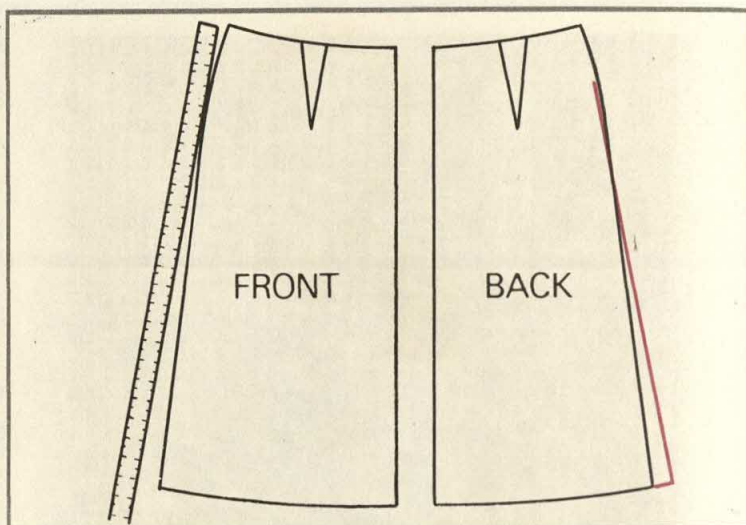
When choosing fabrics for garments cut on the bias you need to be a little more selective.

First decide on the effect you want to achieve.

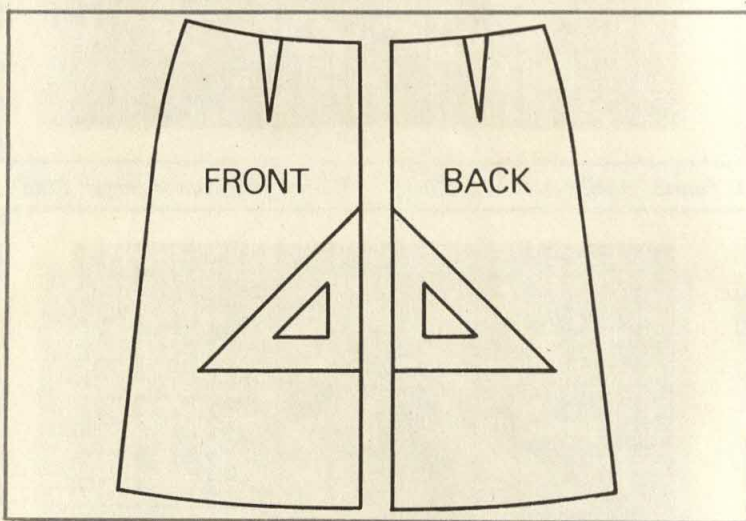
If you want the bias cut to play its true role with a soft, clinging and figure hugging effect, choose a soft crepe.

If you are cutting on the bias for the effect it has on a pattern such as a check or plaid you will have to be very careful when choosing the design. Stripes can also be cut on the cross, but are difficult to match in the seams on a narrow flare such as this.

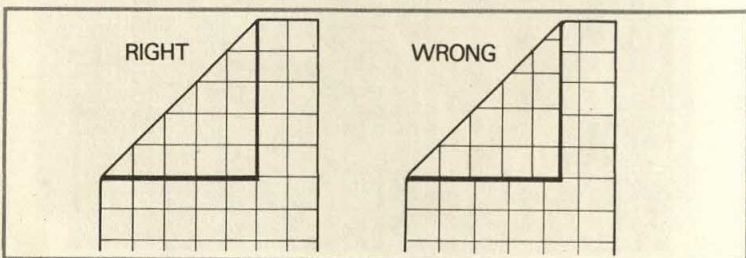
When choosing plaids or checks it is essential that you find a regular check, that is, the check must be a perfect square. If it is



Increasing the basic flare



Finding the straight of grain on the pattern with a set square
Folding the fabric to see if the check is perfectly square



not, the skirt will look as though the diagonal is not true and will result in differing slants on each side of the seams.

It is often difficult to detect an irregular check, when the difference in length of the sides is minute. If the weave is prominent enough, make a quick count of the amount of threads in the warp and the weft that make up a square. If they are equal and the design still looks a little irregular, fold the fabric diagonally as shown in the diagram so that one selvage meets the straight of the grain. All checks along the folded edge should have equal amounts of the squares showing.

The weight of the fabric is also important. There is always some drop in bias cut fabrics, and a heavy fabric can result in a drop which distorts the pattern and looks very ugly indeed.

So, when choosing slightly heavier fabrics, look closely at the weave. If it is a firm weave the strength of the weave will assist the cloth in keeping its shape.

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Yardages

You will need more fabric when cutting a garment on the cross than on the straight of grain.

Here are the yardages for sizes 24 and 26 inch waists:

For a 36 inch wide fabric you will need approximately three times the skirt length.

For a 54 inch wide fabric you will need approximately $2\frac{1}{4}$ times the skirt length.

Allow an extra $\frac{1}{8}$ yard for each size larger, that is, for a 28 inch waist allow $\frac{1}{8}$ yard, for a 30 inch waist allow $\frac{1}{4}$ yard. In addition, if you have had to make the pattern wider to fit you, allow another $\frac{1}{8}$ yard.

The above yardages do not allow for pattern matching for which you must add one extra fabric pattern depth for each pattern piece. If the fabric has a pattern where one colour runs down or across the pattern and does not form part of the definite check or plaid, allow an extra half skirt length.

For lining requirements, see Dressmaking chapter 21.

Preparing the fabric for cutting

On a regular check or plaid the diagonal is obvious. But where the diagonal is not obvious, it is best to mark the direction of the bias on the fabric first.

Straighten and trim the raw edges on both ends of the fabric along the grain as shown in Dressmaking chapter 13. Then unfold the fabric and lay it full width, face down, on a cutting table.

Take the top right hand corner and fold it towards the lower left until the raw upper edge meets left selvedge. Pin edges together. The fold line is the true bias for the fabric. Use long tacking stitches to mark it.

Next, unfold the fabric and, using the whole Front skirt pattern, position it over the tacking line (see diagrams a,b). The Centre Front line should coincide with or run parallel to the tacked line. To allow for a drop in the fabric which could make the skirt slightly narrower, mark out $1\frac{1}{4}$ inch for seams in case you have to let them out. Chalk or pin the seam allowances and the usual hem allowance. Mark round the pattern using a flat tacking stitch without loops as the fabric is single.

Mark the bias at the other end of the fabric in the direction shown in diagrams a,b and lay out and mark up the Back pattern. If you cut the skirt from fabric which has a prominent colour running down or across it, reverse the folding of the fabric from right to left when finding the bias for the Back section, and use the alternative layout c as a guide.

Making up the bias skirt

The instructions are the same as for the basic skirt in Dressmaking chapters 5 to 7 except that you will need a little more time as the skirt has to hang. After you've tacked the skirt together, and before fitting, it is important to leave it to hang for at least 24 hours. The drop in the fabric should be dealt with now so that the fitting and the hem level will not be affected.

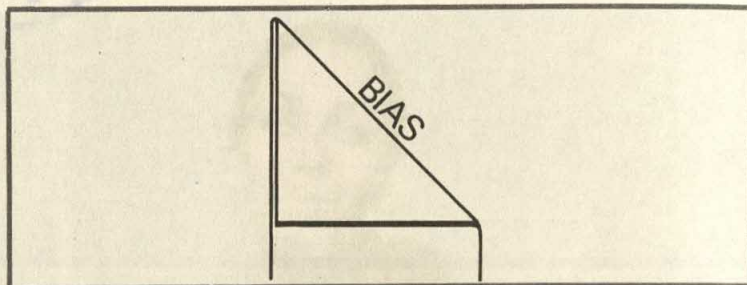
Hang it from three loops of tape, one pinned to each side and one in the centre of the waist. Better still, if you have a dressmaker's stand, slip the skirt over it and pin it to the stand around the waist.

Fitting the bias skirt

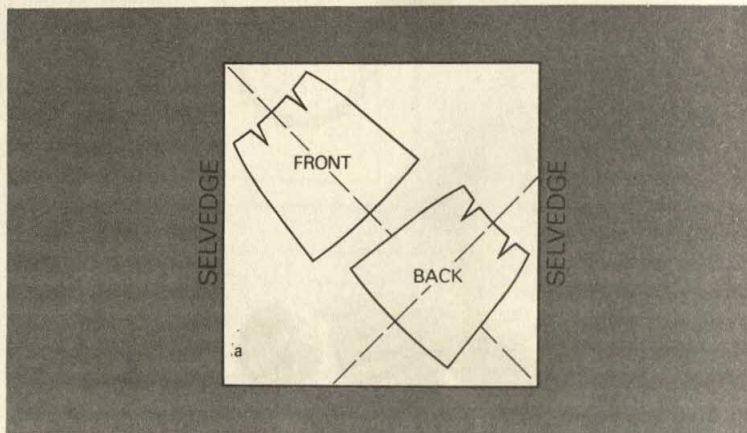
You will see that a skirt cut on the bias does not present the same fitting problems as one cut on the straight of the grain. The bias is more pliable and inclined to mould itself to the figure, so a lot of faults disappear in the soft hang of the fabric.

The skirt may appear tighter than the pattern size. If so, use the extra seam allowance to let it out.

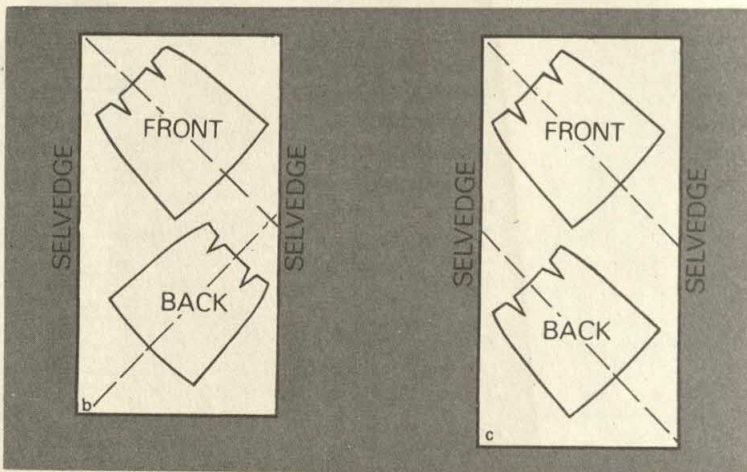
The waist darts should be reduced to a minimum. Let them out as far as you can so they will be as short as your figure shape allows.



Finding the bias on the fabric



Layouts for a. 54 inch wide fabric without one way b. 36 inch wide fabric without one way c. 36 inch wide fabric with one way



Take the surplus into the side-seams or, if this causes strain, ease the fullness into the waist-band.

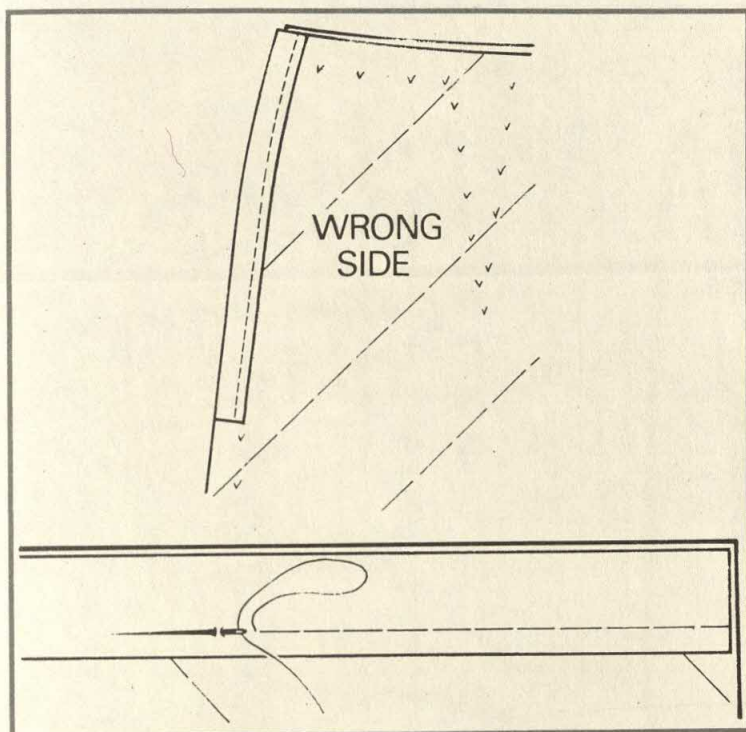
This is a delicate fitting point and needs a little perseverance to get the right result. But when you have achieved it, you will see that the effort was worth while. Trim seam allowances to $\frac{3}{4}$ in. Do not fit for length at this stage.

Stitching the seams in the bias skirt

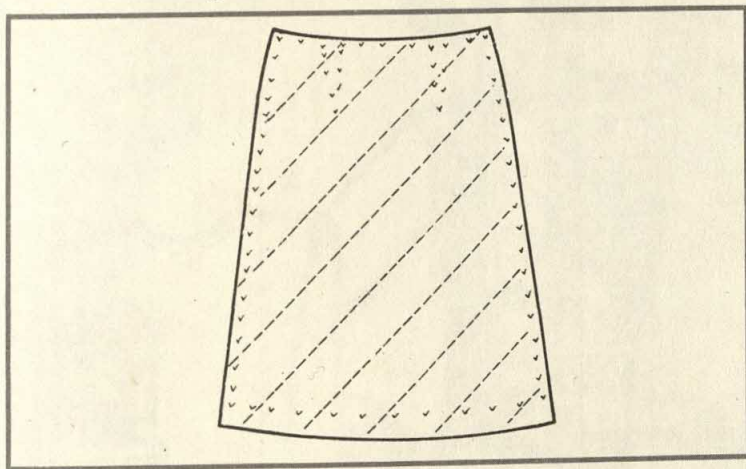
There are precautions applied to stitching seams which run into a bias which will be covered in Dressmaking chapter 27. These, however, do not apply when stitching the seams in the bias cut skirt.

Just observe the following points and all should be well:

1. Do not pull the bias cut seams through the machine as you are stitching, but just guide the fabric gently through the machine.
2. Slacken the tension on the presser foot so there is less likelihood of the fabric layers being pushed or dragged in opposite directions.
3. Before tacking the seams, insert pins at right angles to the seam line to prevent the fabric layers from slipping. Then tack, using small but not tight stitches.



*Above : inside of the zip opening with lining strip
Centre : detail of the lining strip along the zip opening
Below : the mounting or interlining sewn in place with long stitches*



Pressing the stitched bias cut seams

When pressing the seams, never use a pushing movement: always press, lift and press, or else the seams may stretch and bulge.

Putting in the zip

There are two ways to prepare the opening for the zip. One is to run a tacking stitch in double cotton along the seam line of the opening, back and front, before tacking the side-seams together. This method may not give sufficient firmness to heavier fabrics. If this is the case use the following method: cut two 1 inch wide strips of lining material on the straight of the grain, to the length of the opening. Use one strip on each side of the opening, laying it to the edge of the $\frac{3}{4}$ inch seam allowance on the wrong side of the fabric, with $\frac{1}{4}$ inch projecting over the seam line. Make sure the work is lying flat while you prepare the opening so that the fabric does not pucker.

Sew on the strips with long running stitches just inside the seam line catching only a thread or two from the top fabric. Stitch the side-seam, catching down the bottom edge of the strips and press. Tack the seam allowance under carefully and insert the zip before

removing any of the tacking threads.

Stitching on the waist-band

To make the waist-band use one of the methods shown in Dress-making chapters 7 and 8. Before you finally stitch it to the skirt try the skirt on again with the waist-band tacked in place. Never make a tight-fitting waist-band for this type of skirt because the bias cut will cause the skirt to roll up over the waist-band.

Lining the skirt

To help the skirt retain its shape during wear, make a smooth fitting lining.

Cut it to the same pattern with the Centre Back and Centre Front on the straight grain of the fabric.

The lining should be an easy but perfect fit. Sew the lining so that the seams and darts face towards the body when it is sewn into the skirt. If they face the skirt they will make impressions which show on the outside. Skirts cut on the bias tend to show everything!

Mounting the fabric

In mounting, two pieces of fabric are stitched to one another and handled as one.

Mounting or interlining bias cut fabrics is a very difficult task and requires a lot of dressmaking know-how.

If done incorrectly it can have disastrous results, such as the bias cut fabric dropping in huge folds over the mounting. So mounting should be avoided except for one instance.

Mounting or interlining becomes essential if you use one of the light-weight, high bulk tweeds which contain a high percentage of mohair or simulated mohair and where the weave is rather open. They are very cosy and warm and when cut on the cross they can be worn by many figure types without looking bear-like and clumsy. Using the skirt pattern, cut an interlining from lawn or soft pre-shrunk cotton, cutting it on the bias as you did for the top fabric. Pin and tack the mounting to the inside of each skirt section, using very long tacking stitches along the straight of the grain.

To support the fabric permanently it is necessary to anchor the interlining or mounting to the fabric. Use matching thread and make rows of stitches along the straight grain of the fabric about 4 to 5 inches apart, as shown in the diagram. The stitches should be about 1 inch long on the mounting surface of the fabric, should only just catch the skirt fabric, and should not show on the outside of the garment at all. Do not pull them tight.

After mounting, make up and fit the skirt as before.

This type of skirt also needs a lining. Here are two ways to do this.

1. Make a loose lining cut on the straight of the grain as before.
2. Make a lining from heavier taffeta which is cut on the cross and the same as the skirt. Stitch the darts so that they face the inside of the skirt and slip stitch the lining to the skirt over the hem. This leaves the inside of the skirt very neatly finished. But when you have the skirt dry cleaned, remember to unpick the lining from the hem otherwise the seams, which often fold to one side during cleaning, cannot be pressed properly.

Pressing bias cut garments

Always press along the straight of the grain. Pressing into the bias can distort the fabric and result in very ugly bulges which no amount of shrinking and pressing will get rid of.

Place the garment over an ironing board and turn the work as you proceed, so that the straight of the grain is always before you.

Let the work cool down a little before moving it on. This is particularly important when there are raw edges, such as the hem edge, still unfinished. If the weight of the fabric is allowed to drag the work, you will find that the warmth from the iron will carry on doing its work and make the hem edge look rather fluted.

Fashion Flair

Embroidery in fashion

Young fashion designers are reviving the use of embroidered designs on clothes. To keep you up to the minute, here are a few ideas.

Golden Hint. Things to remember if embroidered garments are to have a professional look: always complete embroidery before sewing the garment together; experiment with stitches on a piece of the same fabric to check if the stitches distort or alter the shape of the piece; consider the movement of the garment before planning a large area of embroidery and watch wear-places such as elbows and under arms.

Remember that embroidery is intended to enhance a garment—not mask clumsy finishing!

1. Chunky twisted chain stitch worked on coat and suit edges give an exclusive effect

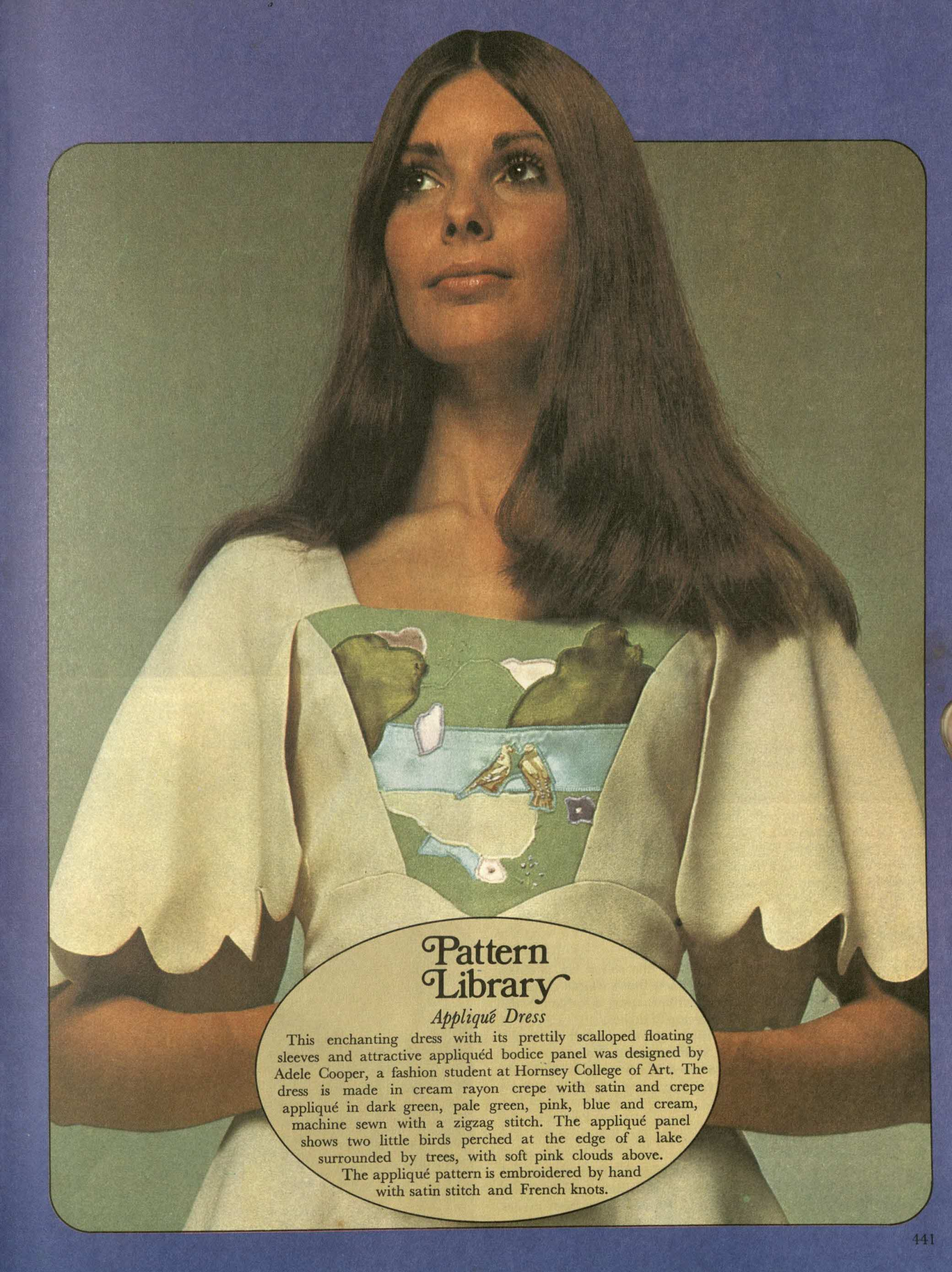
2. Chain stitch adds interest to a plain fabric, teaming the colour of the stitching to the contrasting trimmings

3. Embroidery is combined with appliqué to give an original touch to simple casuals

4. Embroidery on quilting can transform something very plain into something very special

5. Braid embroidery can be used in many ways, for traditional designs, formal arrangements, simple landscapes and pictures





Pattern Library

Appliqué Dress

This enchanting dress with its prettily scalloped floating sleeves and attractive appliquéd bodice panel was designed by Adele Cooper, a fashion student at Hornsey College of Art. The dress is made in cream rayon crepe with satin and crepe appliqué in dark green, pale green, pink, blue and cream, machine sewn with a zigzag stitch. The appliqué panel shows two little birds perched at the edge of a lake surrounded by trees, with soft pink clouds above.

The appliqué pattern is embroidered by hand with satin stitch and French knots.



Striped for effect

Stripes of one or more colours are easy to work and instructions for achieving two different effects are given in this chapter. Wide or narrow stripes in stocking stitch can give an unbroken line of new colour on the background fabric but on the reverse or purl side, the line of colour is broken by the loops of the previous row. This technique has been used as part of the design of the sweater illustrated.

Ribbed Stripes

In the illustration of the pink, green and yellow striped knitted fabric, the broken line of colours on the purl stitches can easily be seen, also it is possible to see how the uneven effect is heightened by the use of ribbing.

Cast on a number of stitches divisible by 10, plus 5, using green.

1st row. With green P5, *K1, yfwd, sl 1P, ybk, K1, yfwd, sl 1P, ybk, K1, P5, rep from * to end.

2nd row. With green K1, yfwd, sl 1P, ybk, K1, yfwd, sl 1P, ybk, K1, *P5, K1, yfwd, sl 1P, ybk, K1, yfwd, sl 1P, ybk, K1, rep from * to end.

Rep 1st and 2nd rows twice.

Rep 1st and 2nd rows 4 times, using yellow.

Rep 1st and 2nd rows once, using green.

Rep 1st and 2nd rows 3 times, using pink.

Rep 1st and 2nd rows once, using green.

Rep 1st and 2nd rows 3 times, using pink.

Rep 1st and 2nd rows once, using green.

Rep 1st and 2nd rows 4 times, using yellow.

These 40 rows form the pattern.

Chevron stripes

A zigzag striped effect can be made by the clever use of stitch added to colour changes. The illustration shows simple stripes of four rows of each colour, and the chevron shaping is formed by the vertical lines of increased and decreased stitches.

Cast on a number of stitches divisible by 14, using white.

1st row. With white, *K1, inc by knitting into the loop below the next st on the left-hand needle and then K the stitch immediately above, K4, sl 1P, K2 tog, pssso, K4, inc as before, rep from * to end.

2nd row. With white, P.

3rd row. With white, as 1st.

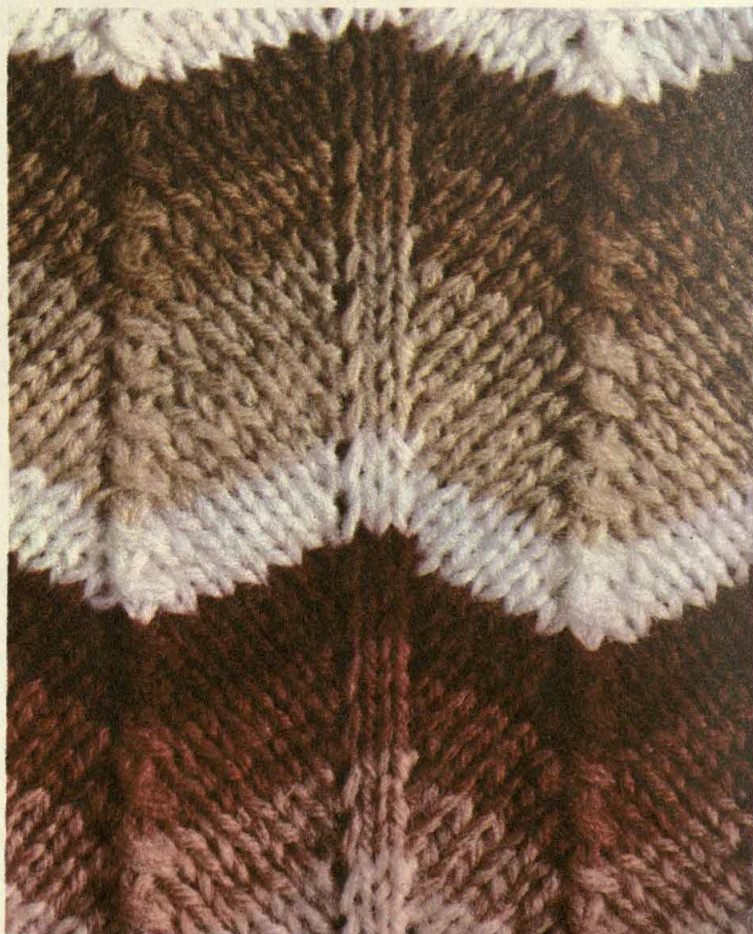
4th row. With white, as 2nd.

Continue working four rows in this way in each shade of pink and red (the illustration shows four shades), then four rows in white followed by four rows of each shade of fawn and brown (four shades are illustrated).



Ribbed striped pattern ▲

Chevron striped pattern ▼



Make yourself a striped jersey

Sizes

To fit 32[34:36:38] in bust
Length to centre back, 21½in
Sleeve seam, 6in
The figures in brackets []
refer to the 34, 36 and 38in
sizes respectively

Basic yarn tension

6½ stitches and 8 rows to
1in over st st worked on
No.9 needles.

Materials shown here

Patons Ninepin
5[5:6:6] balls of main colour, A
2 balls of 1st contrast, B
1 ball of 2nd contrast, C
One pair No.10 Aero needles
One pair No.9 Aero needles

Back and Front (alike)

Using No.10 needles and A,
cast on 96[102:108:114] sts.

1st row *K1, P1, rep from
* to end.

Rep 1st row 7 times more.

Change to No.9 needles and
reversed st st, beg with a
P row.

Inc one st at each end of
17th and every 16th row
until there are 108 [114:120:
126] sts, *at the same time*
working in stripes, thus:

14 rows A
14 rows B
6 rows C
10 rows B
4 rows C
10 rows B
10 rows A
4 rows C
10 rows A
8 rows B
8 rows C
8 rows B

Shape armholes

1st row With A, cast off
3[4:5:6], P to end.

2nd row With A, cast off
3[4:5:6], K to end.

3rd row With A, P3, sl 1P,
P1, pssso, P to last 5 sts, P2
tog, P3.

4th row With A, K.
Rep last 2 rows once more.

Continue dec in this way
until 74 [78: 82: 86] sts
rem, working in stripes thus:

6 rows C
10 rows B
4 rows C
8 rows B
10 rows A
2 rows C
4 rows A

Complete using A only

Shape neck

1st row P31 [32:33:34],
cast off 12 [14:16:18], P31
[32:33:34].

Complete this shoulder first.
K 1 row.

3rd row Cast off 8 sts, P to
end.

K 1 row.

Cast off.

With WS of work facing
rejoin yarn to rem sts and K
to end. P 1 row.

Next row Cast off 8 sts, K to
end.

P 1 row.

Cast off.

Sleeves (make two)

Using No.10 needles and A,
cast on 60[64:68:72] sts.

Work 8 rows K1, P1 rib.

Change to No.9 needles.

Work in reversed st st
throughout, beg with a P row
and inc one st at each end of
9th and every 12th row until
there are 66[68:72:74] sts.

Continue without shaping
until work measures 6in,
ending with a K row.

Shape top

1st row Cast off 3[4:5:6] sts,
P to end.

2nd row Cast off 3[4:5:6] sts,
K to end.

Rep 3rd and 4th rows as for
Back until 32[32:34:34] sts
rem.

Work 50[52:52:54] rows
without shaping. Cast off.

Neckband

Press all pieces under a damp
cloth with a warm iron.

Join sleeves from underarm
to shoulder edge.

Join both front seams along
straight cast off edge, also
left back seam.



Reversed stocking stitched raglan-sleeved sweater in three colours

Using No.10 needles, with
RS facing and A, K up
28[30:32:34] sts along Back
edge, 32[32:34:34] sts from
left sleeve top, rep along front
edge and other sleeve top.
120[124:132:136] sts.

1st row *(K1, P1) 16
[16:17:17] times to corner,
(K1,P1) 14 [15:16:17] times
to corner, rep from * once.

2nd row *K2 tog, rib
24[26:28:30], (K2 tog) twice,
rib 28[28:30:30], K2 tog,
rep from * once.

3rd and every alt row Rib.

4th row *K2 tog, rib
22[24:26:28], (K2 tog)
twice, rib 26[26:28:28],
K2 tog, rep from * once.

6th row *K2 tog, rib
20[22:24:26], (K2 tog) twice,
rib 24 [24:26:26], K2 tog,

rep from * once.

8th row *Inc in next st, rib 20
[22:24:26], (inc in next st)
twice, rib 24[24:26:26], inc in
next st, rep from * once.

10th row *Inc in next st, rib
22[24:26:28], (inc in next st)
twice, rib 26[26:28:28], inc
in next st, rep from * once.

12th row *Inc in next st, rib
24[26:28:30], (inc in next st)
twice, rib 28[28:30:30], inc
in next st, rep from * once.

Cast off loosely in rib.

To make up

Join right back shoulder seam
along cast off edge. Press
seams. Join sleeve and side
seams. Fold neck, sleeve and
lower edge ribbing in half
and sl st to WS.

Stripes are child's play

Striped sweaters for a boy or a girl are child's play to knit in simple stocking stitch, and the round neckline and the easy fitting raglan sleeves make them ideal garments for indoor and outdoor play. Although stripes in contrasting colours or closely toning colours have a sporty look, the pattern can be worked in a single colour to make a simple classic sweater. The instructions cover a wide size range.

Sizes

To fit 24[26:28:30:32] inch chest

Side seam, 7½[9:10:11:12½] in
Sleeve seam, 9[10½:12¼:13½:15] in

The figures in brackets [] refer to the 26, 28, 30 and 32 in sizes respectively.

Basic yarn tension

6 sts and 8 rows to 1 in over st. st. worked on No.8 needles

Materials shown here

Pingouin Double Knitting 5[6:6:7:7]oz balls in main shade. A

4 [4:5:5:6]oz balls in contrast colour B, or 9[10:11:12:13]oz for a plain jersey.

One pair No.10 needles

One pair No.8 needles

One large Aero stitch holder

Back

Using No.10 needles and A, cast on 80[86:92:98:104]sts. Work 14[16:18:18:18] rows K1, P1 rib.



Change to No.8 needles and st st.

Beg with a K row, work in stripes as follows:

1st-6th rows With A.

7th-10th rows With B.

11th-12th rows With A.

13th-14th rows With B.

15th-16th rows With A.

17th-18th rows With B.

19th-20th rows with A.

21st-24th rows With B.

These 24 rows form the patt and are rep throughout.

Work 24[34:40:48:60] more rows of patt, ending with a 24th [10th:16th:24th:12th] patt row.

Work raglan shaping

Cast off 1[1:2:2:3] sts at beg of next 2 rows.

3rd row K2, sl 1P, K1, pssso, K to last 4 sts, K2 tog, K2.

4th row P.

Keeping striped patt correct, rep last 2 rows until 30[32:34:36:38]sts rem, ending

with a P row.

Leave rem sts on holder.

Front

Work as for Back until 42[44:46:48:50] sts rem on raglan shaping, ending with a P row.

Shape neck

1st row K2, K2 tog tbl, K10, turn. Work right shoulder on these sts.

** Keeping raglan shaping correct as before, dec one st at neck edge on next 6 rows. Continue raglan shaping until 3 sts rem. End with WS row.**

Next row K1, K2 tog.

Last row P2 tog. Draw yarn through and fasten off.

With RS facing, slip centre 14[16:18:20:22]sts on to holder. Rejoin yarn to rem sts and work to end of row.

Work from ** to ** as for right shoulder.

Next row K2 tog, K1.

Last row P2 tog. Draw yarn through and fasten off.

Sleeves

Using No.10 needles and A, cast on 38 [40:42:44:46] sts.

Work 14[18:18:20:20] rows K1, P1 rib, inc one st at each end of last row.

Change to No.8 needles and st st. Continue working in striped patt as for Back, beg with 15th[15th:7th:7th:7th] patt row and inc one st at each end of 3rd and every 6th[6th:8th:8th:8th] row until there are 56[60:64:68:72]sts.

Work without shaping until next 24th[10th:16th:24th:12th] patt row has been completed.

Shape raglan

Cast off 1[1:2:2:3] sts at beg of next 2 rows.

3rd row K2, sl 1P, K1, pssso, K to last 4 sts, K2 tog, K2.

4th row P.

Rep last 2 rows until 8 sts rem, ending with a P row.

Leave rem sts on holder.

Neckband

Using No.10 needles and A and with RS facing, K across 30[32:34:36:38]sts from Back neck, K across 8 sts from left sleeve top, K up 12 sts down neck, K across 14[16:18:20:22] sts from centre front,

K up 12 sts up neck and K across 8 sts from right sleeve top. 84[88:92:96:100]sts.

Work 16[16:18:18:18] rows K1, P1 rib.

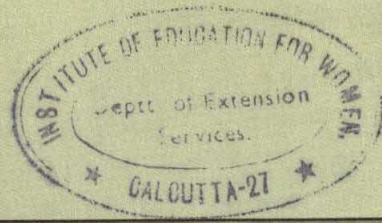
Cast off in rib.

To make up

DO NOT PRESS

Join raglan, side and sleeve seams. Fold neckband in half to WS and slip st.

Warm enough to wear outdoors ►





The fine edge on knits

One of the great things about crochet is the many different edge variations you can make with it. Crochet edgings need not be limited to trimmings for household linen or crochet garments: they look just as attractive as borders for knitted garments. Try trimming a plain reversed stocking stitch sweater with double crochet in a contrast colour to make a simple neckline look more interesting.

How to work a neat edge

The first row of crochet must be worked evenly on to the knitted edge for a neat and attractive crochet design. If the stitches of this first row are worked unevenly, the finished appearance will be completely spoilt.

The simplest of all edgings is formed by working two or more rows of double crochet along the garment edge. The illustration shows a plain, raglan-sleeved sweater finished in this way. Leave the front left raglan seam open for approximately 5 inches and with the right side of the work facing, pick up stitches evenly along the front raglan edge, right round the neck and down the sleeve edge of the raglan. Work in double crochet and make two double crochet in each stitch at top corners of the raglan seam opening. Turn and work three more rows of double crochet round edges. Work two double crochet into top of raglan seam opening to

Detail of sweater neck with touch-and-close fastener such as Velcro



Raglan sweater showing crochet neck edging

neaten corners. Fasten off and darn in ends. Overlap front edge over sleeve edge and sew down bottom of raglan seam opening. Use a touch-and-close fastening, such as Velcro, or press studs to close opening.

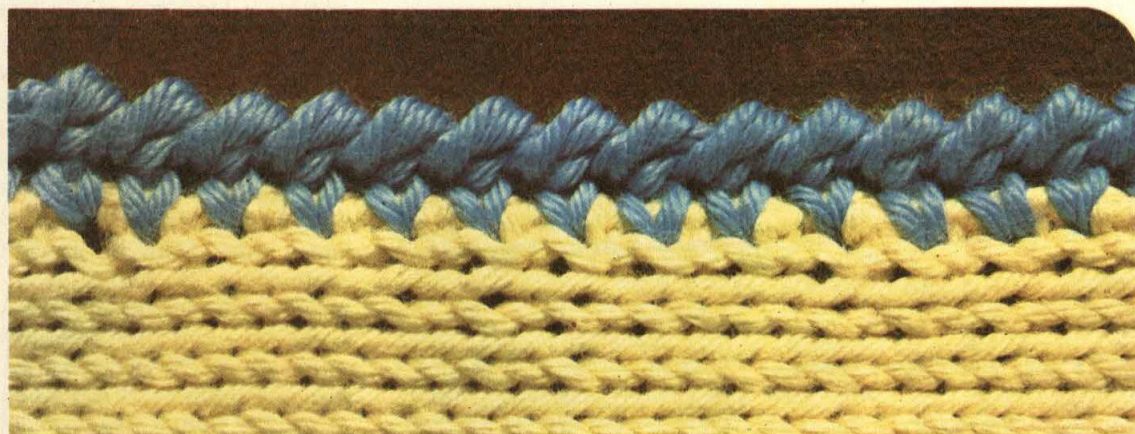
Here we give you four more edges which can be worked just as quickly and easily. Use them as borders on the front of a plain cardigan or round the cuffs and neck of a basic sweater to give a couture finish to your favourite pattern.

Crab stitch edging

This is the simplest of all the variations of double crochet and can be worked backwards and forwards along an edge in rows, or continuously round a circular opening, such as a cuff.

1st row. Work along edge using double crochet. If working a circular edge, join with a slip stitch to the first stitch.

2nd row. If the work is circular, work back along the round already made, making one double crochet in each double crochet and working from left to right instead of the normal right to left. If you are working in rows then do not turn the work but simply make one double crochet in each double crochet already made. Fasten off.



Crab stitch edging ▲

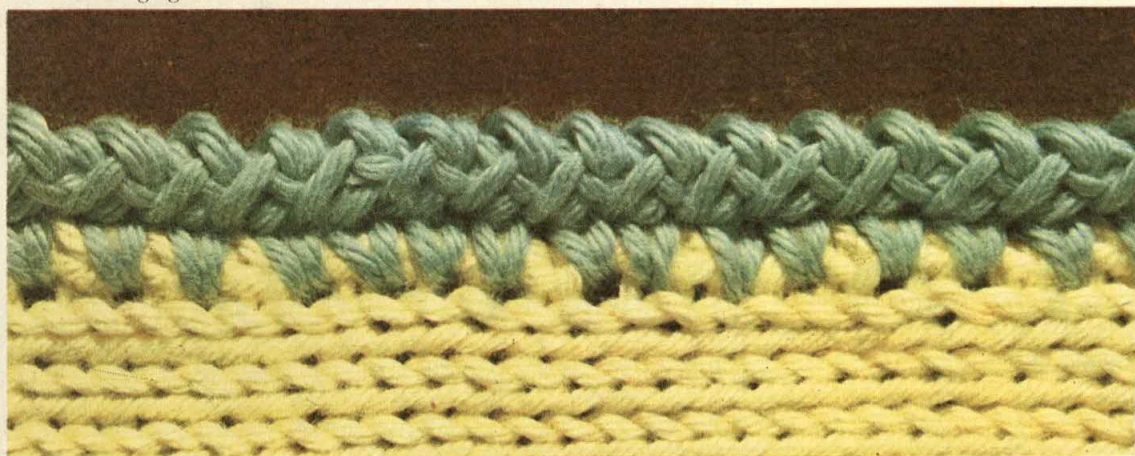
Reverse crab stitch edging ▼

Reversed crab stitch edging

1st row. Work along edge using double crochet. Turn.

2nd row. 2ch, miss first double crochet, *1dc into next dc, rep from * to end. Do not turn.

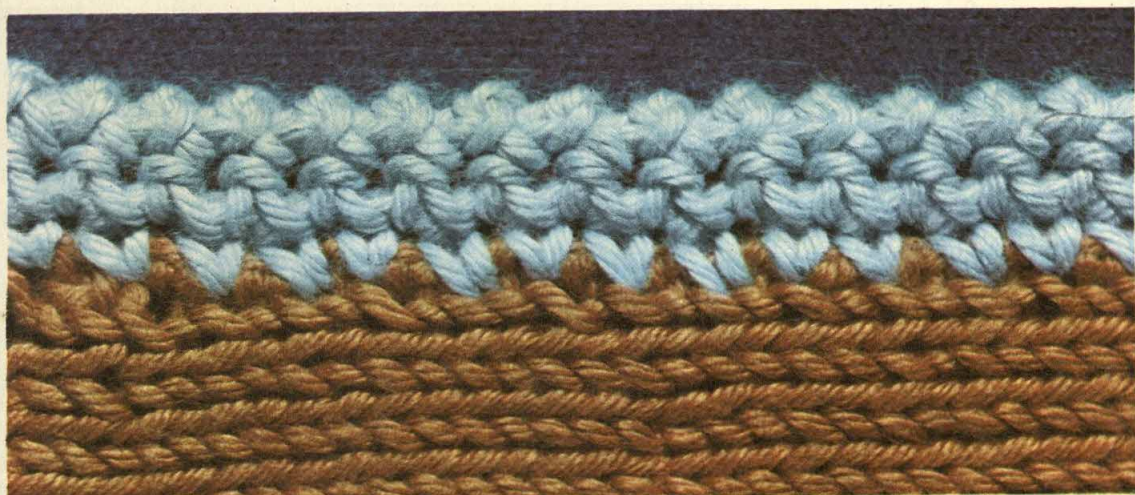
3rd row. Into each dc of previous row work 1dc, working from left to right. Fasten off.



Twisted stitch edging

1st row. Work along edge using double crochet. Turn.

2nd row. *Insert hook into first dc, yrh and draw a loop through loosely, turn the hook on itself in order to twist the stitches, yrh and draw through all loops, rep from * to end. Fasten off.



Twisted stitch edging ▲

Cluster stitch edging ▼

Cluster stitch edging

1st row. Work along edge using double crochet. Break yarn.

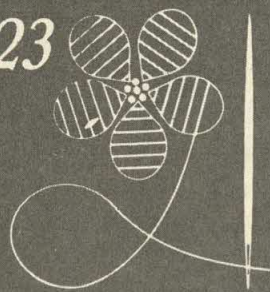
The 2nd row is worked in the same direction as the 1st.

2nd row. Join yarn with ss to first dc, 2ch, *1dc into next st, (yrh, insert hook into ch to right of dc just worked and draw through one loose st) 3 times into same stitch, yrh and draw through all loops, 1ch, miss 1dc, rep from * to end. Fasten off.



Embroidery

23

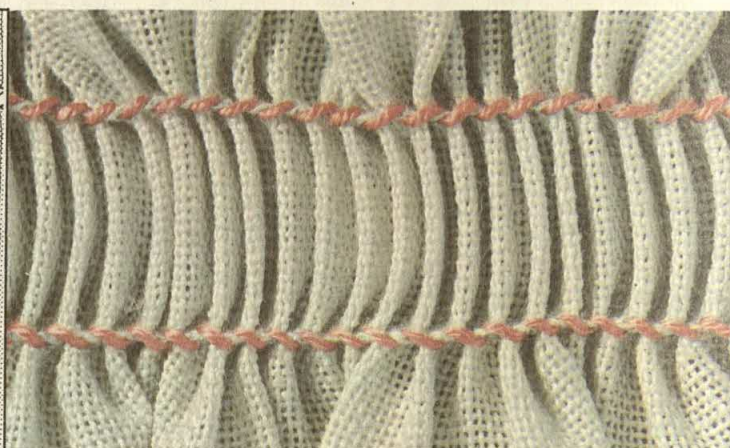
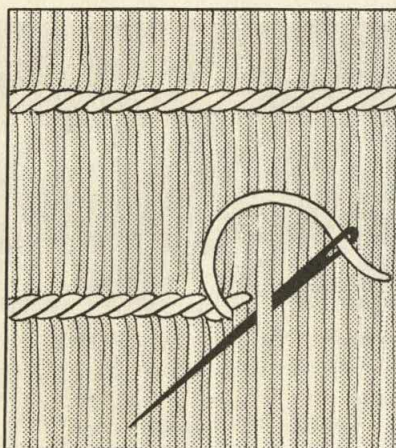


Smocking for little angels

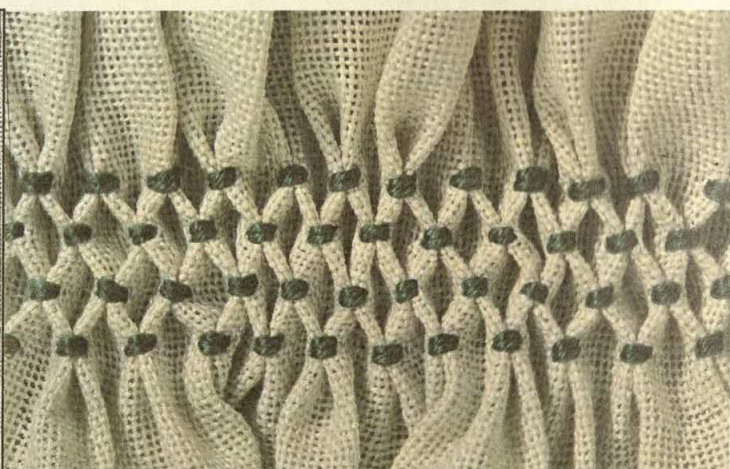
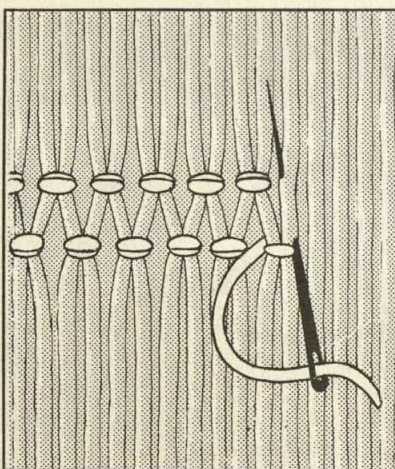
Children of all ages look delightful in smocked clothes—babies in angel tops, nine year-olds in frilled blouses and gadabout growing girls in smocked party dresses. This chapter gives instructions for making a smocked angel top from a graph pattern, to fit babies from birth to six months old. The neckline and cuffs are smocked with two of the three stitches illustrated,

trellis stitch and outline stitch. Smocking stitches vary in their degree of fabric control: some have tight control, others have medium or loose control. It is important when planning smocking to note the control of the stitches selected. This angel top for instance, uses a loose control stitch—trellis stitch—on the bottom edge of the smocking, so that the material flares.

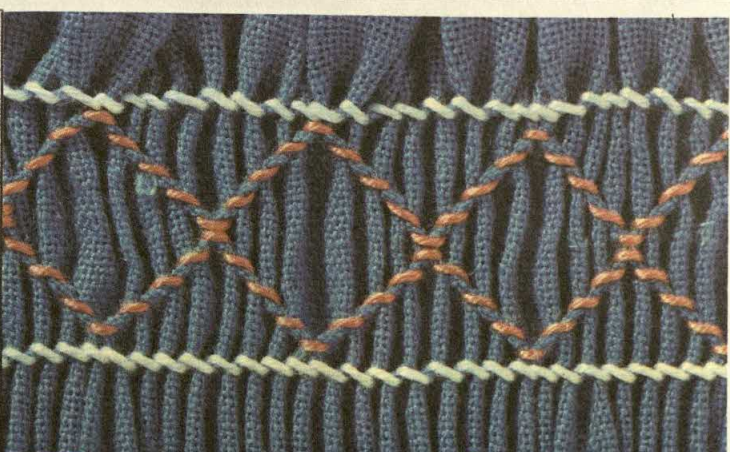
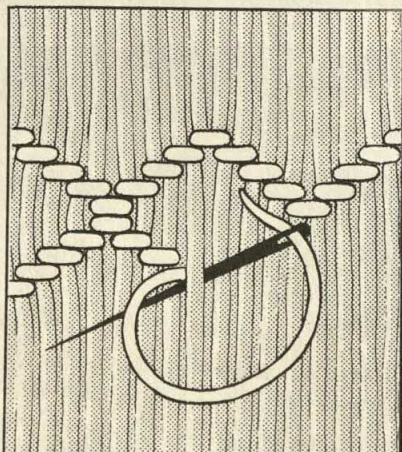
Outline stitch. Similar to ordinary stem stitch (see diagram), each stitch picks up one tube of the fabric. A firm control stitch, two rows worked closely together at the top or base of smocking, will hold gathers firmly in place. It is not advisable to use this stitch at the base of smocking where a loose flare is required (such as an angel top).



Honeycomb stitch. This is a medium control stitch and is worked from left to right. Bring the needle up at the top of the first tube and make a back stitch picking up the next tube on the right. Take a second back stitch, slipping the needle down through the tube and bring it to the right side ready to make the next double back stitch.



Trellis stitch. Worked in zigzag lines, this stitch is shown on the illustrated angel top and is on the cuffs. It is a loose control stitch and could be used for the last row of smocking where a flare is required.



Making a smocked angel top

You will need

- ☐ 1 yd of washable fabric such as Terylene lawn, cotton, wool and cotton mixtures or lawn.
- ☐ Length of transfer gathering dots
- ☐ Pearl Cotton embroidery thread

Preparing for smocking

Make a paper pattern from the angel top graph and pin this to the fabric. Cut out the pieces and iron the required length and depth of gathering dots transfer to the wrong side of the fabric. Gather on the wrong side (Embroidery chapter 22) and complete the smocking on each part of the angel top before sewing the garment together.

Making up and finishing

Join sleeves to dress, trimming seams to $\frac{1}{4}$ inch depth. Oversew or bind the seams with bias binding or crossway binding cut from the same fabric. Cut a neckband and two cuffs on the cross of the fabric, to fit the child's neck and wrists. The neckband and cuffs should always be attached to the garment with hand sewing because if machine stitching is used, the pleats or 'tubes' of smocked fabric would be pushed flat.

Make two rows of gathering $\frac{1}{4}$ inch above the top line of smocking stitches. The rows of gathering stitches should be placed exactly in line, one stitch above the other, and evenly through each 'tube' of fabric. Draw up the gathering to fit the length of the neckband. Turn the seam allowance of the neckband under along one edge and tack. Place the wrong side of the tacked edge $\frac{1}{4}$ inch above the top line of smocking, on the right side of the angel top. Pin and tack. With the right side of the work facing, slip stitch each tube to the neckband evenly. Turn the work to the wrong side. Turn under the seam allowance on the other side of the neckband

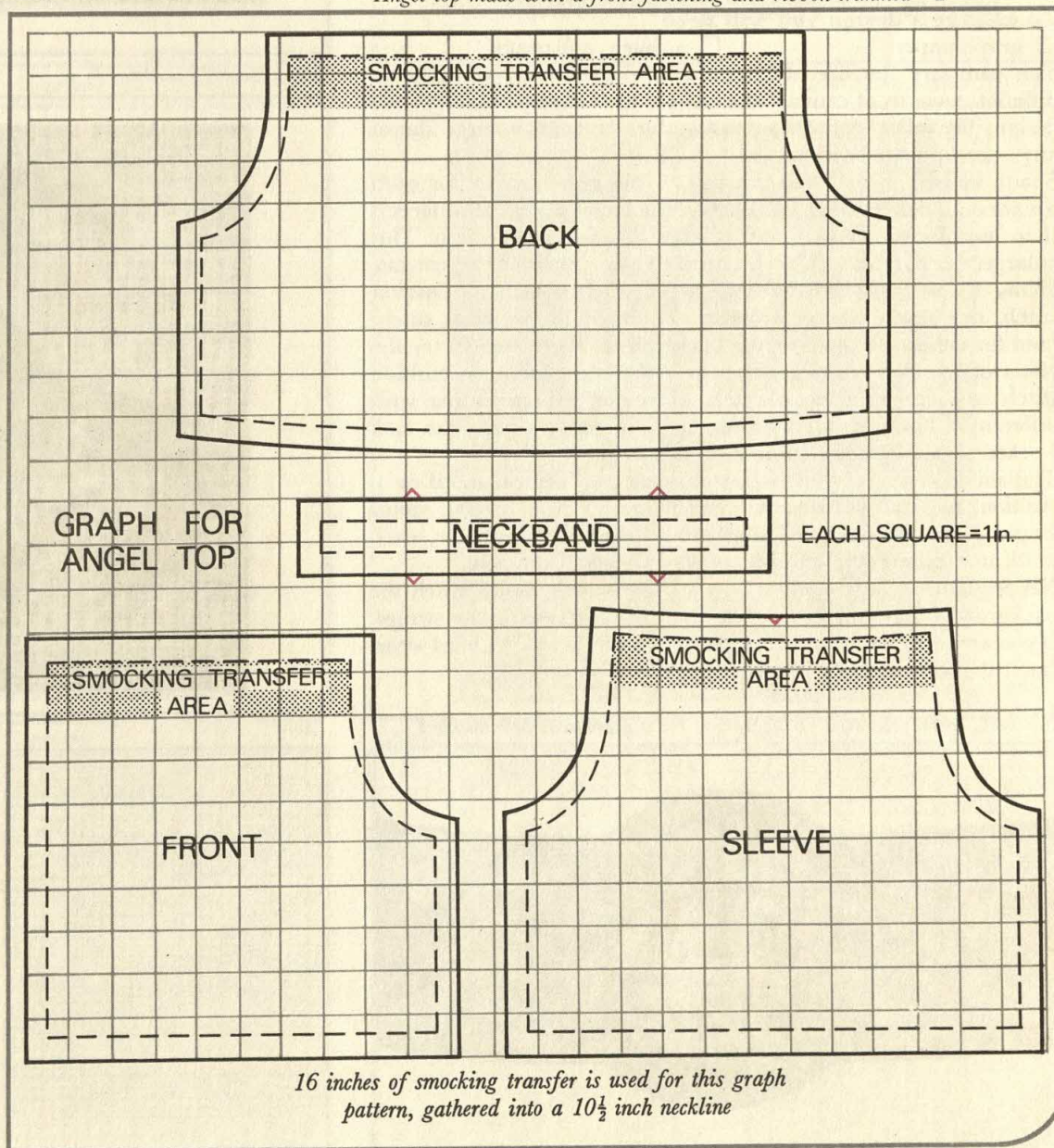
and tack to the inside neckline $\frac{1}{4}$ inch above the top row of smocking. Hem to the backs of the tubes, using small neat stitches. Make sure that the stitches do not show through to the right side of the tubes. Stitch the sleeve and side seams and neaten.

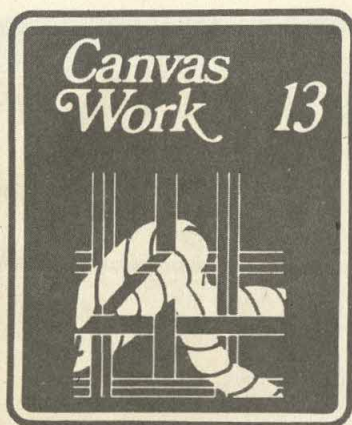
Adapting a yoked pattern for smocking

To adapt a nightie or dress pattern so that smocking can be included, choose a pattern with a straight or slightly curved yoke and cut the skirt three times the width of the actual pattern piece. Attach the yoke to the smocked areas as instructed for applying the crossway edgings to the top.



Angel top made with a front fastening and ribbon trimmed ▲





From Libra to Pisces

Is your lucky sign of the zodiac in this chapter? Here are the signs covering the months from September to March—Libra, Scorpio, Sagittarius, Capricorn, Aquarius and Pisces. Work the signs on fine canvas, as suggested in Canvas work chapter 10 or, by following the instructions below, enlarge the designs. With coarser canvas, using a greater variety of stitches and yarns, exciting effects can be achieved.

To enlarge a design you will need

- ☐ graph paper
- ☐ a sharp, soft pencil

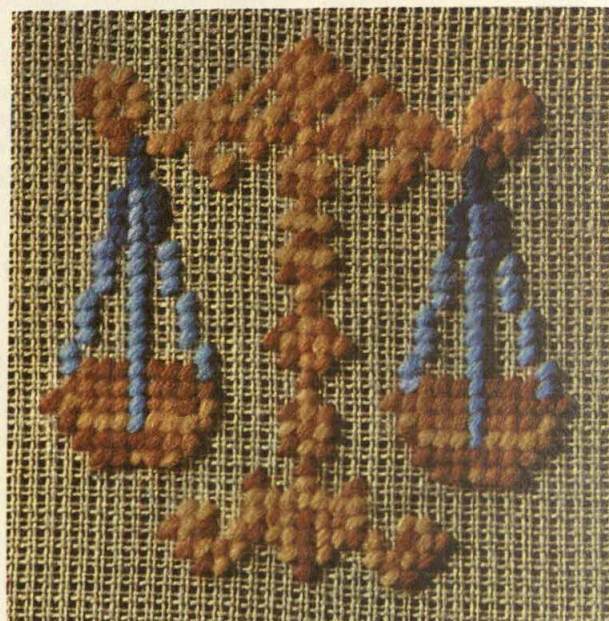
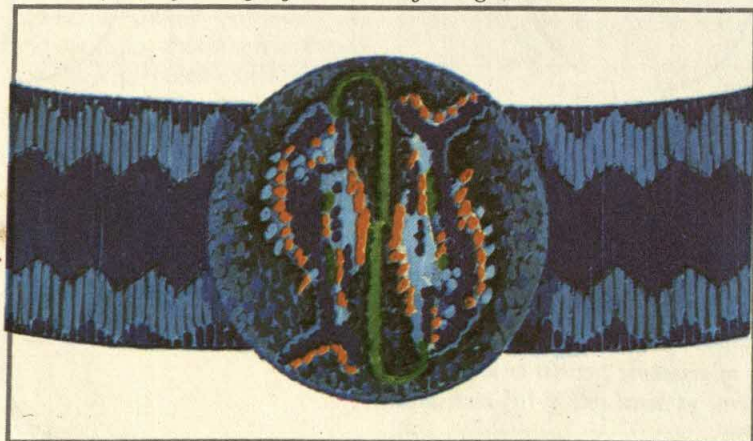
You can vary the size of a canvas work design by working on different weights of canvas: the coarser the canvas, the larger the design. The following instructions can be adapted to enlarge almost any uncomplicated design.

Shade in with pencil four squares of the graph paper for each square on the original chart. Each of the large, pencilled squares is then used for either four tent stitches or one square stitch. This enlarged design can now be worked on single-weave canvas, giving scope for a greater variety of stitches such as cushion stitch, rice stitch, double cross stitch or long-legged cross stitch, used for either the motif or the background. For instance, try the effect of the motif in rice stitch with the background in cushion stitch or long-legged cross stitch. Have fun experimenting with different textures—it is surprising how different a design can look worked in a different combination of stitches.

The single enlarged design can be used as a central motif on a cushion, bag or stool top. A panel made up of all twelve motifs would look striking, particularly if worked as a sampler, each motif in a different combination of stitches and threads.

NB Sagittarius: to work the bow strings on this motif, stitch the background first and then work two long stitches for the strings. If you are working the motif on an article which will get hard wear, catch the long threads with invisible nylon yarn.

For luck, work your sign of the zodiac for a glamorous belt buckle ▼



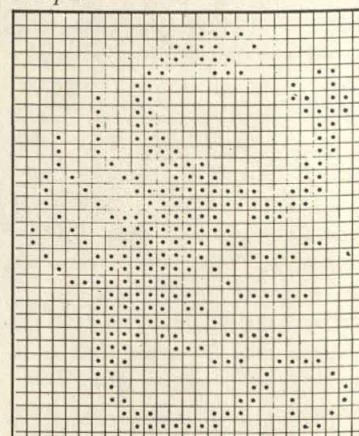
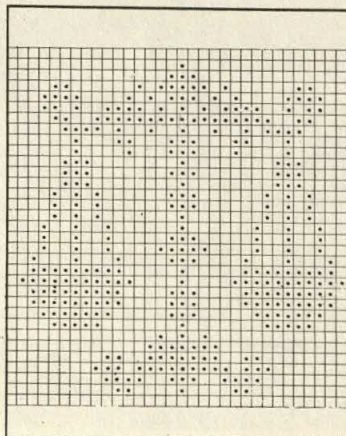
Libra (Sept 23 to Oct 22) ▲

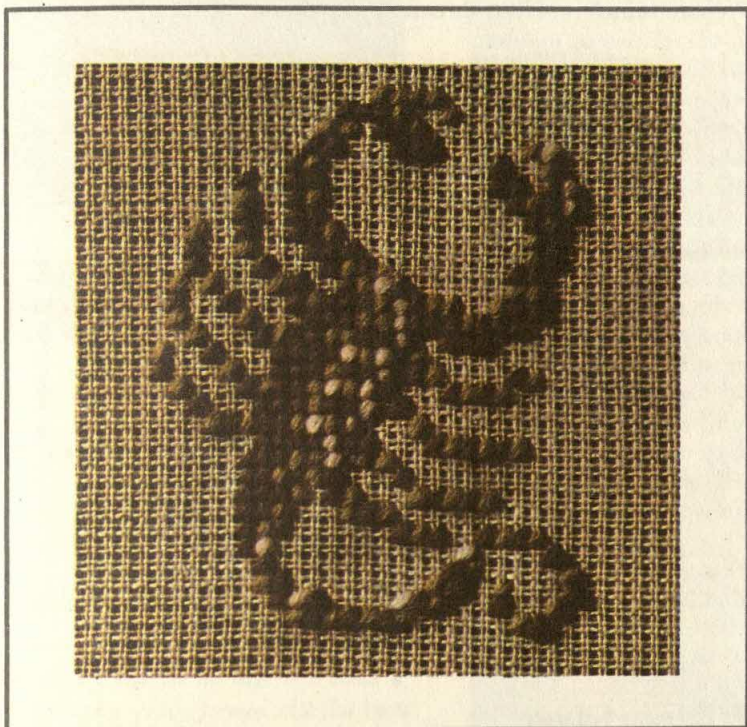
Capricorn (Dec 21 to Jan 19) ▼



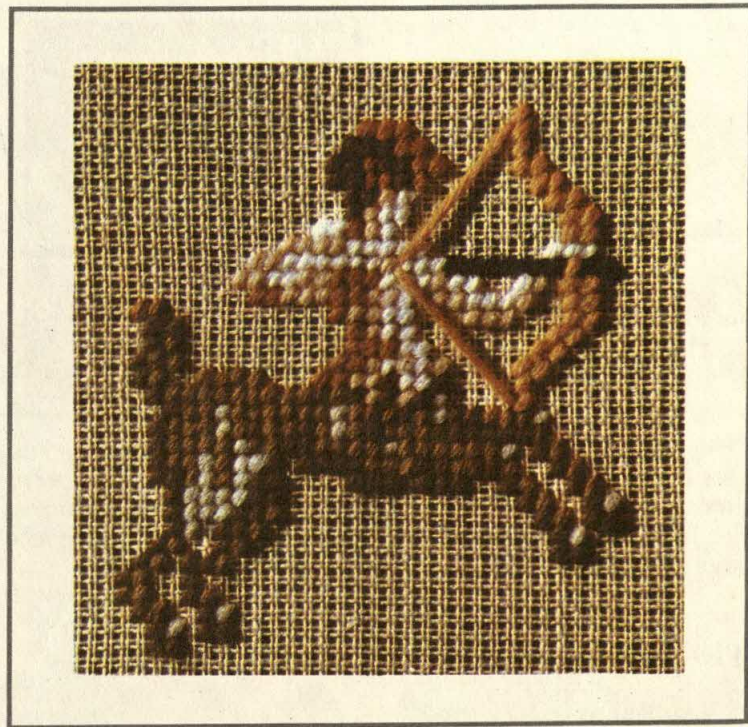
Libra

Scorpio

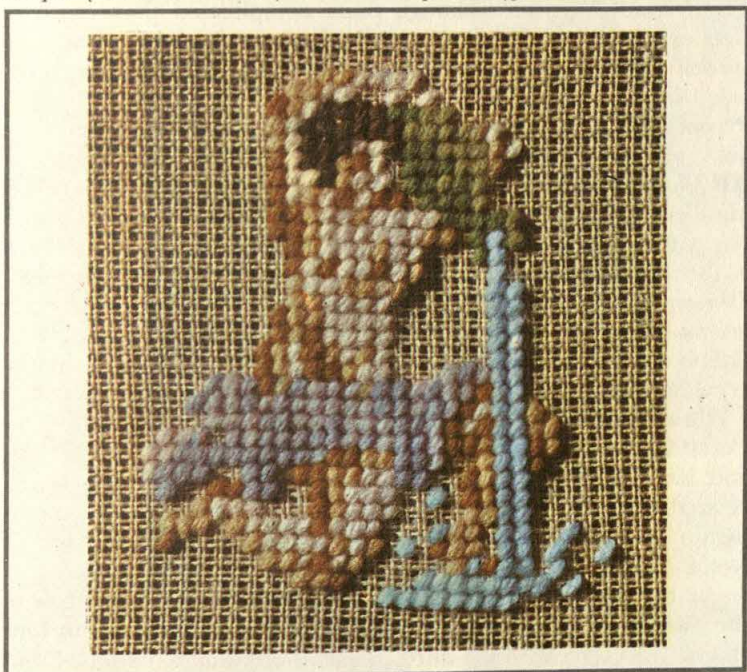




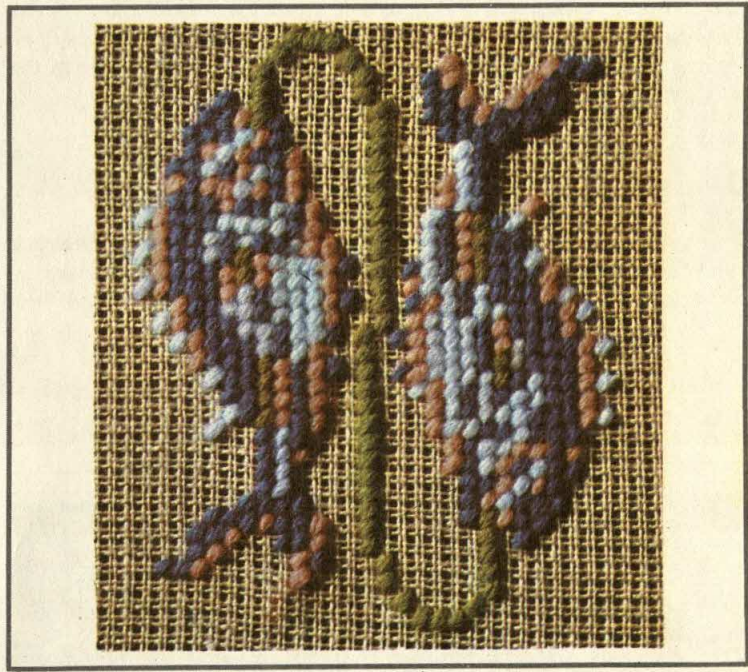
Scorpio (Oct 23 to Nov 22) ▲



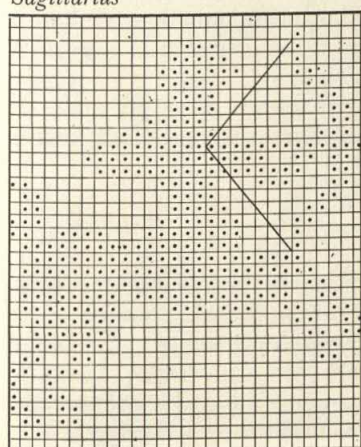
Sagittarius (Nov 23 to Dec 20) ▲ ~ Pisces (Feb 19 to March 20) ▼



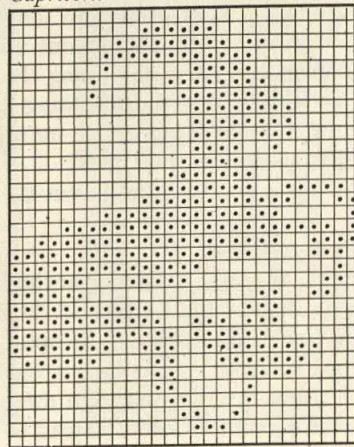
Sagittarius



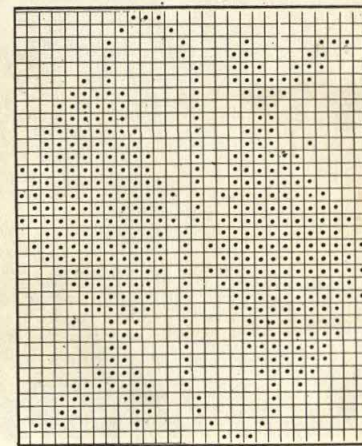
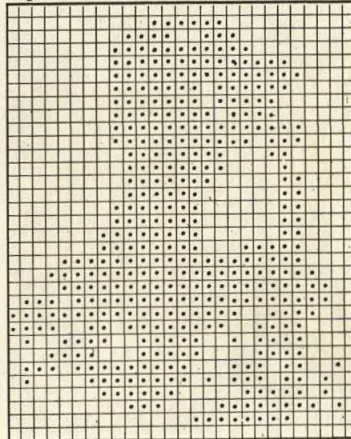
Pisces



Capricorn



Aquarius



On the fringe of things



Fringing adds a touch of distinction to almost anything and now that you are able to cope with more complicated patterns there are many ways in which you could adapt these fringes. For example, you could make an entire shawl using the beautiful filigree fringe pattern in this chapter!

The half knot

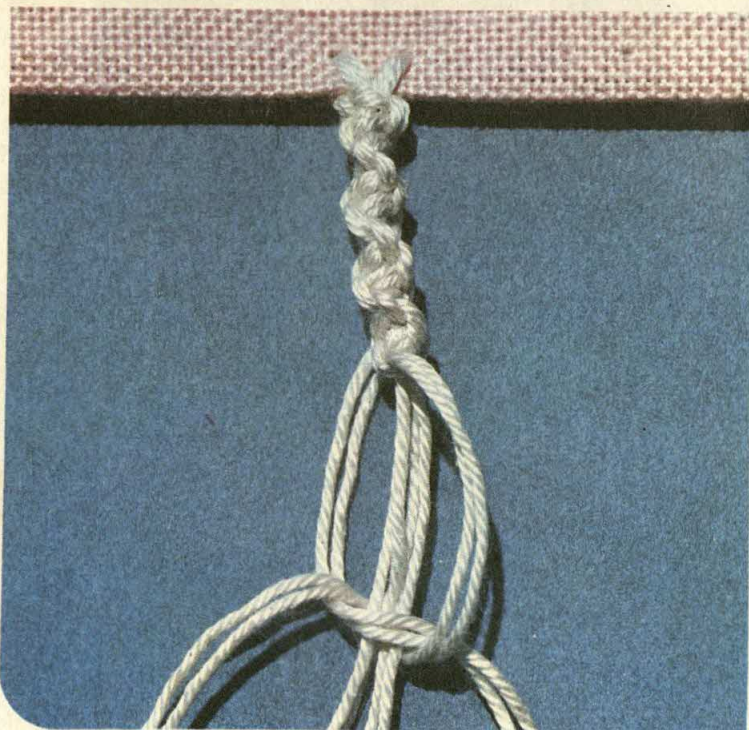
The half knot

This knot is simply either stage one or stage two of the flat knot (see Fringing chapter 2). When half knots are worked in a series the result is a spiral. The direction in which the work spirals depends entirely on which stage you use—stage one spirals to the right, stage two to the left.

Banister bar fringe

A heavy fringe of thick cotton, three or four inches deep, makes a marvellous finish to the bottom of a roller blind. The Banister bar fringe would be ideal for this purpose and is worked very simply from flat knots and half knots.

Banister twist formed with half flat knots



Prepare bunches of four threads and position them on the material in sets of two as follows:

* 1 set of two threads, $\frac{1}{4}$ in space, 1 set of two threads, $\frac{1}{4}$ in space *

Repeat from * to * across the required width of the fringe.

1st row. Work flat knots on each bunch immediately below the fabric.

2nd row. Divide the threads in each bunch into twos and work a row of flat knots, alternated with those of the row above.

3rd row. Repeat as for second row.

4th row. Under each of the flat knots of the previous row work a series of half knots, approximately six. The Banister bar (half knot spiral), however, can be whatever length you wish although they must all, of course, be the same length.

5th row. At the end of each Banister bar work a flat knot.

6th-9th rows. Work alternating flat knots.

10th row. Work a Banister bar below each flat knot, again to whatever length you require, but longer than those above.

Finish each bar with a tassel (see Fringing chapter 2).

Fringe edge

End each edge of the fringe at half-inch spaces, substituting simple knots for the flat knots which fall at the outer edges.

Filigree fringe

This beautiful fringe, although more complicated than most, is well worth trying and not as difficult to work as it appears. It combines flat knots with chains made of alternating simple knots (see Fringing chapter 1).

Prepare sets of two threads and position them on the material at $\frac{1}{4}$ in intervals.

NB The following is the basic pattern and is worked over an even number of sets, but remember that you will need an additional set at each edge. Read through the instructions, following them in the illustration before reading the paragraph on the fringe edge.

1st row. Work a simple knot on each set of threads.

2nd row. Work a row of flat knots using two sets for each knot.

3rd row. Work a row of flat knots, alternating with those in the previous row.

* Work down from the flat knots as follows:

Counting from the left of the illustration, from the fourth, fifth and sixth flat knots, work three rows of alternating flat knots. Next divide each bunch of threads from the first two flat knots (again counting from the left of the illustration) into two sets of two and work simple knots to form four sets of chains.

Unite the four chains in one flat knot level with the centre row of the alternating flat knots just worked, and then continue in four chains until level with the third row of alternating flat knots. From the next flat knot along (the third) work two sets of chains united in one flat knot level with the flat knot in the four sets of chains, and then continue in chains until level with the rest of the work. Continue in this way along the fringe.

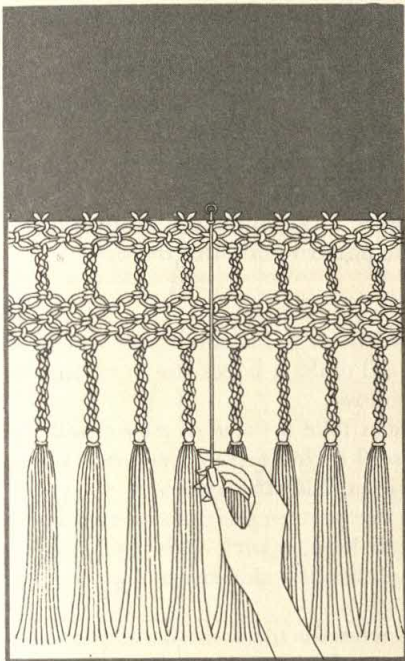
Work two rows of alternating flat knots to link all of the above *. Repeat from * to * twice more, alternating the chains and blocks of flat knots as illustrated.

Finish with tassels and trim the ends.

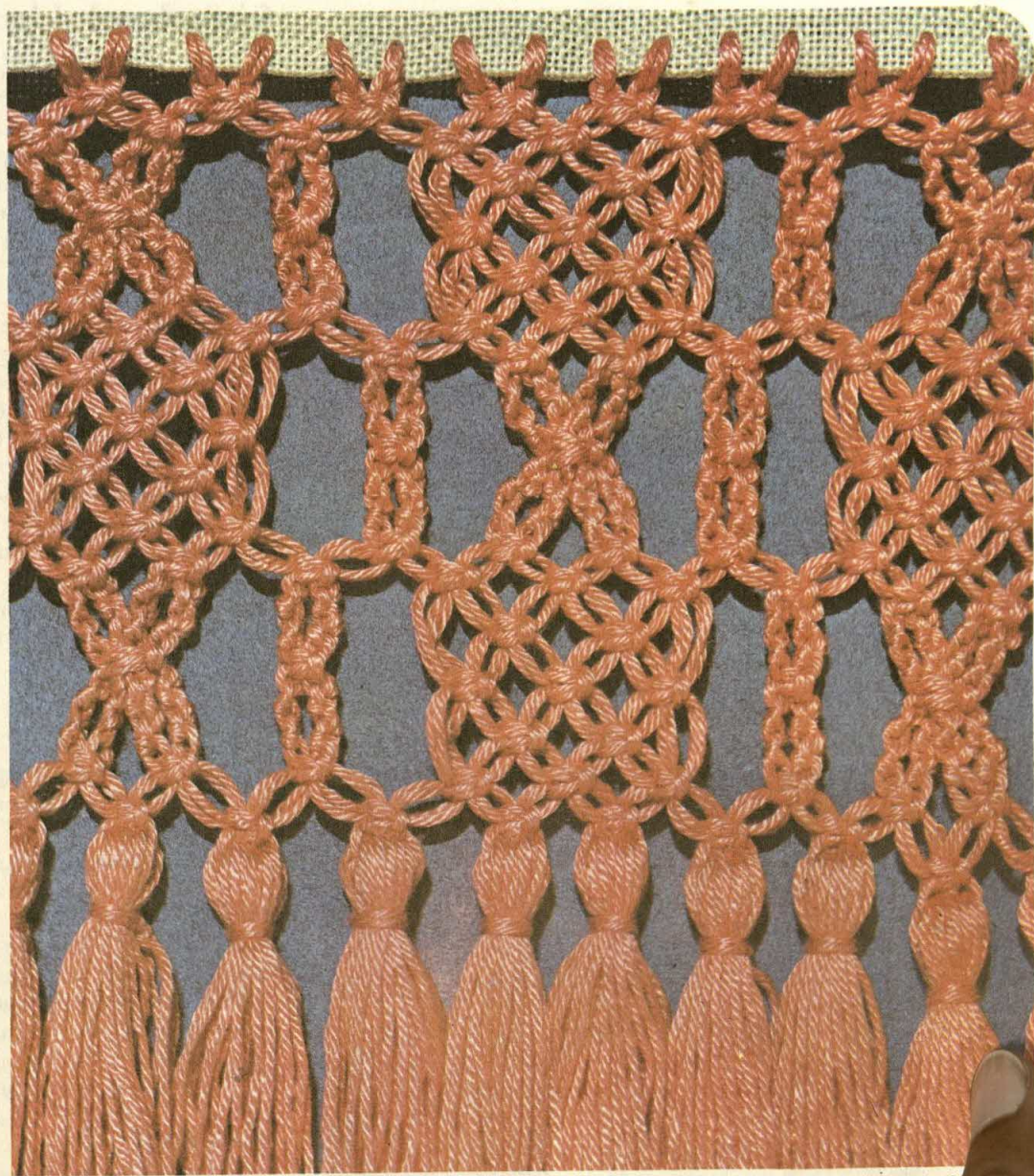
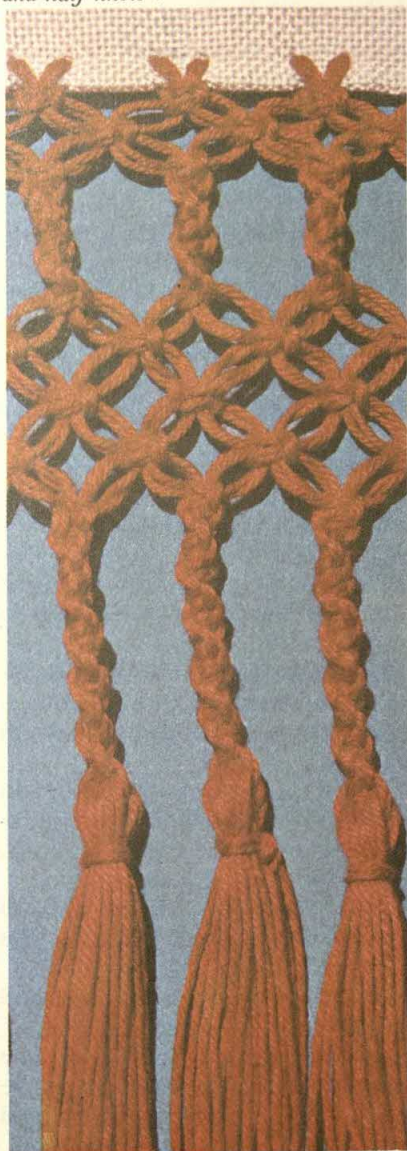
Fringe edge

Make the left-hand edge at the equivalent of the 14th set of threads, counting from the left of the illustration, working simple knots instead of flat knots at the outer edge of the block and at the end of the last outer chain before the tassel.

Position the right-hand at the equivalent of the 3rd set of threads, working simple knots instead of flat knots at the outer edge.



Make a fringe for the edge of a blind ▲
Banister bar fringe formed with flat knots
and half knots ▼



▲ Filigree fringe—very beautiful and not as difficult as it looks ▼ A flat knot joining two sets of



Child's flared skirt and waistcoat



Little girls love clothes which team up so this chapter contains patterns and instructions for making a simple flared skirt and matching waistcoat. Both patterns are on graph which makes them easy to draft and both are given in size 10, with instructions for altering the size.

You'll discover as you read on just how versatile the skirt and waistcoat are. You can convert the patterns to other styles and trim the garments in many ways. Trimming ideas are provided as well as patterns and making up instructions—and the waistcoat can look just as good on a boy!

The skirt and waistcoat, trimmed with sparkling rick-rack braid



Girl's flared skirt pattern

This skirt is a simple flare with a Centre Back seam. The pattern is a size 10, which will fit a 25 inch waist, 30 inch hip and is 18 inches long. Each square on the graph represents a 1 inch square. To make the pattern, copy the Back and Front sections from the graph on to firm paper in the same way as the adult flared skirt pattern in Dressmaking, chapter 4. Also follow the same instructions to lengthen and shorten the pattern and alter the size.

Fabric requirements

This skirt takes very little fabric but as the amount you will need varies so much for each individual child it is best to work out the yardage on a piece of paper as follows.

When you have made the pattern take a piece of paper half the width of the skirt fabric (that is 18 inches for 36 inch wide fabric or 27 inches for 54 inch wide fabric) and lay the pattern on the paper as shown in the diagram, so that the pattern pieces fit economically without overlapping. Add 2 inch hem, 1 inch waist and Centre Back seam allowance and $\frac{3}{4}$ inch for the side-seams, just as you would on the fabric.

Pencil in the lines. Then add 3 inches for the waist-band and measure the overall length of the paper. This gives you the amount of fabric you will need.

You will also need

- ☐ Matching thread
- ☐ 5 to 7 inch skirt zip (depending on the skirt size)
- ☐ 1 inch wide petersham or other stiffening
- ☐ 1 inch wide elastic for the waist-band
- ☐ Size No. 3 hooks and eyes

Cutting out the fabric

As the pattern pieces are small you can use remnants from your own dressmaking or, with clever laying out, you can cut a skirt for yourself and the child from one length. Otherwise, use the paper layout from which you calculated the fabric length and place the Centre Front to the fold.

Cut out with seam and hem allowance.

Making up

Preparations for making up the skirt are the same as those for the adult flared skirt but here are a few special points to watch.

The hem: the child's flared skirt looks best worn short, and a good deep hem will help the line of the skirt.

The Centre Back seam: there is no darting at the back of the skirt, only the seam. The extra seam allowance helps the skirt to retain a good solid shape.

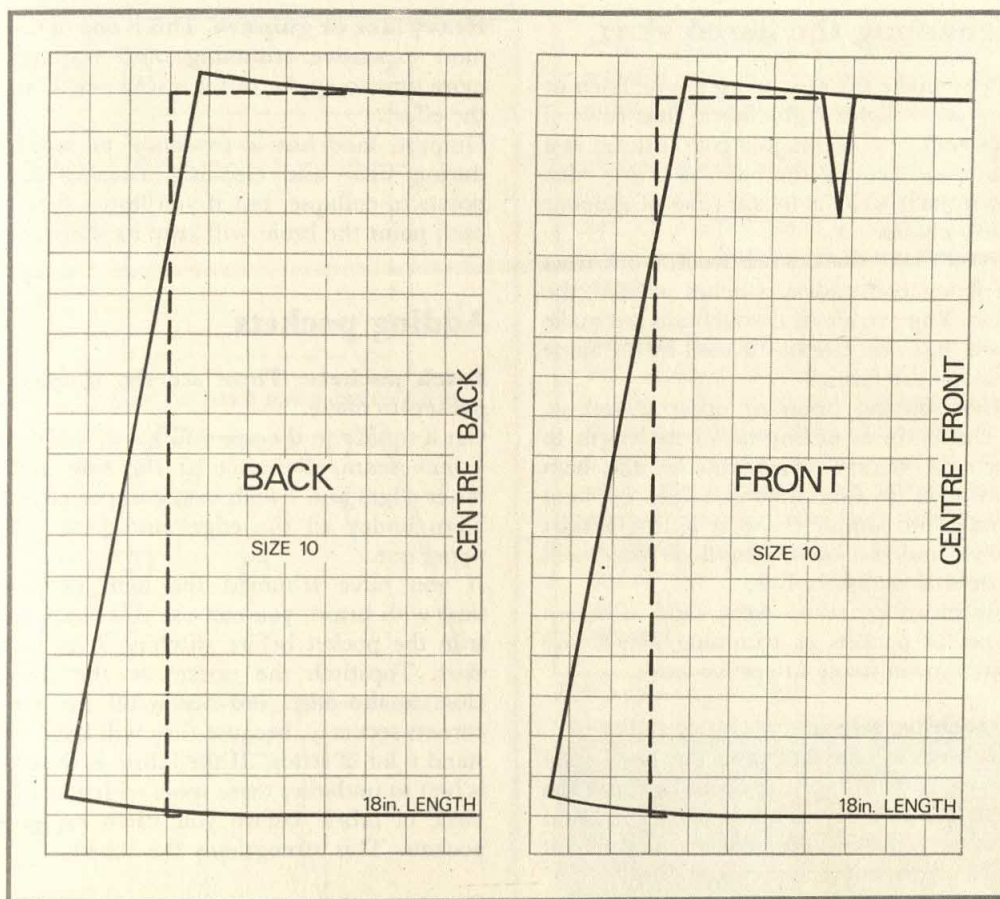
The waist-band: because there is no darting, a waist-band elasticised at the back is used to hold in the fullness which would otherwise be taken into the dart. Full instructions for this waist-band follow in this chapter.

But if the child has any of the fitting problems mentioned in Dressmaking chapter 13, make the waist-band described in that chapter, easing the fullness into the band at the back for 1 inch, and also add the shoulder straps to the skirt.

Shoulder straps: for a boyish appearance, favoured by a lot of girls, make the straps about 2 inches wide and add a brace across the front.

Measure the distance between the straps on the waist-band and make the brace the same length plus seam allowance.

Attach it to the straps half-way between the shoulder and waist line with small felling stitches. Either embroider the brace with a simple motif or make the brace to cover the width of the straps, and attach it with buttons.



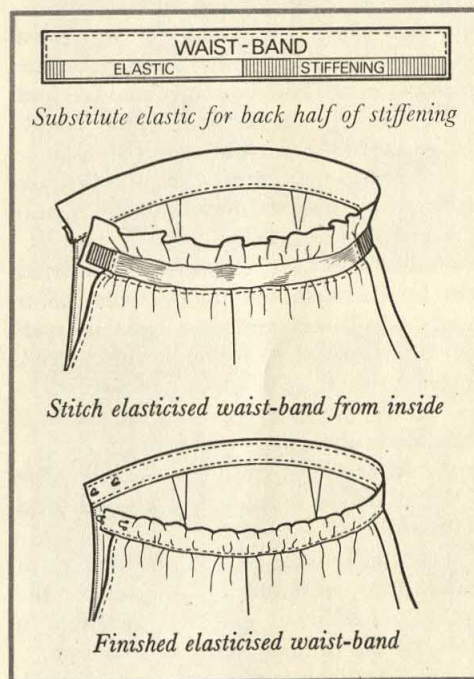
Graph for the child's flared skirt. Seam allowance not included. Scale: each square equals a 1 inch square

Making an elasticised waist-band

If the skirt is to be worn without straps, an elasticised waist-band will hold in the back and be the most comfortable answer. Substitute the back half of the waist-band stiffening with 1 inch wide elastic, cut 2 inches shorter than the waist-band itself. Try this round the child first just to see how much stretch there is before you stitch it to the skirt.

When attaching an elasticised waist-band sew it from the inside to the outside of the skirt. This is the reverse of what you have learned so far and there are sound reasons for this, as the following will show. When you have stitched the stiffening and elastic (stretched to the size of the waist-band) to the waist-seam, you must also stitch the elastic to the inside of the waist-band along the top edges, stretching it again as it is sewn to equal the waist-band in length. Now turn the waist-band over the stiffening and elastic to the right side of the skirt and fold along the seam line as before. Machine stitch along the folded edge.

A word of warning when fastening the skirt: there will be a much greater strain on the fastening with an elasticised waist-band, as the elastic is always held taut, so do use strong hooks and eyes to hold it together. Size No.3 is ideal for this.



Substitute elastic for back half of stiffening

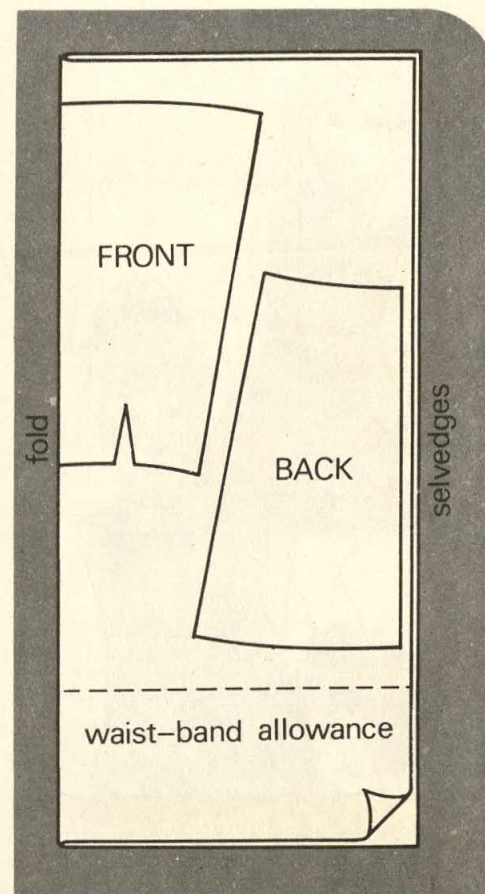
Stitch elasticised waist-band from inside

Finished elasticised waist-band

Variations on the flared skirt

There are many ways you can vary this pattern. For instance it can be converted to the four-gore and knife-pleated versions of the adult skirt, or the adult six-gore variation, which comes in Dressmaking chapter 27, is another possibility.

The dirndl skirt, however, looks better on



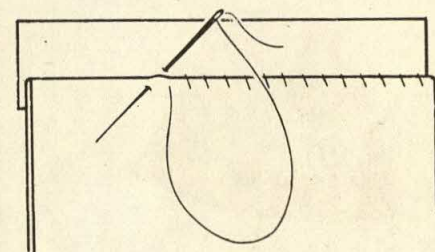
Layout for flared skirt on 36 inch wide fabric

older children, when the shape of the figure becomes more developed. When using the pattern to make a dirndl for an older child, you must allow more width than the adult pattern. Children's movements are far more exaggerated and if there is not enough room to allow for this, the skirt will ride up.

You can also vary the skirt with trimmings. There is no limit to the ways in which you can do this. The suggestions given in this chapter are just a starting point—you will be able to add many ideas of your own.

Felling stitch

Felling is a form of hemming one piece of fabric by its edge to another piece. The edge can be folded or left raw. While it is a very strong stitch, it has the added advantage of a neat look.





Trimming the flared skirt

If you make the skirt in cotton or linen or any other lightweight fabric, use rows of rick-rack or embroidered cotton braid as a trimming around the hem. A pretty idea for a party skirt is to use rows of guipure daisy chains.

If you make the skirt in wool, work rows of fancy embroidery stitches around the hem. You can also use wool braid but make sure that this can be cleaned in the same way as the fabric.

When buying braid or other trimming, a useful tip is to buy an extra length to have in reserve when you let the hem down. It is often difficult to get the hem crease out completely after letting a skirt down and the extra length of braid will hide this unsightly line.

For more practical wear, add different types of pockets as trimming which you can vary in many attractive ways.

Attaching trims

Rick-rack braid. Leave the hem open before stitching on the braid and use the hem line as a guide. If you stitch the braid on after finishing the hem you will find it difficult to lengthen the skirt later.

Mark the hem line carefully and measure out the distance between the rows of braid and mark them with tacking cotton. You will find this easier if you have the work lying flat on a table. Lay the braid along the lines you have marked and pin it securely in position. Some braids can be tacked down but others should be pinned so that you are better able to ease the braid on to the fabric as you stitch, and so avoid large puckers.

The safest way to stitch on rick-rack braid is by hand. If you look at the little points closely you'll see there is a twist in each one. Sew from point to point with a prick stitch into each twist. On a narrower rick-rack braid use the machine zigzag and work along the centre of the braid.

Embroidered braids. Examine the edge of the braid; it should have a good solid finish and look corded.

You should be able to tack on this type of braid quite satisfactorily, so prepare the guide lines as before and tack the braid in place. Stitch it on by hand or machine.

If you use a machine, select a small stitch setting and work close to the edge so that the stitches run along the cording and become part of the braid edge. In this way they will hardly show.

If you are working by hand use a small prick stitch close to the edge. Never use a felling stitch over the edge of the braid as this looks clumsy. If the braid is thick, use blind stitch to sew it in position.

Heavy lace or guipure. This is one of the most expensive trimmings and requires more time to apply, but it is well worth all the effort.

Guipure lace has a tendency to soften during wear and cleaning, causing the points to collapse, but if you fasten down each point the braid will keep its shape.

Adding pockets

Patch pockets. These are the simplest pockets to make.

Cut a square to the size you want, adding $\frac{1}{2}$ inch seam allowance at the side and lower edges and 1 inch to the upper edge. Turn under all the edges and hem the upper one.

If you have trimmed the hem of the skirt with braid, you can use this again to trim the pocket before stitching it to the skirt. Topstitch the pocket to the skirt close to the edge and fasten off the top corners securely, because they will have to stand a lot of strain. If the fabric is thin it is best to underlay these spots with a small piece of fabric before you stitch on the pockets. This strengthens the fabric.

Continental pockets. Cut two squares of fabric the size of the pocket plus seam allowance and a $1\frac{1}{2}$ inch turning for the top opening.

Stitch the pieces together right sides facing, along the sides and lower edge. Turn under the edges around the top and hem in place. Make two straps 3-4 inches long and $\frac{1}{2}$ inch wide and sew them into each side of the pocket opening. You can make the straps from the braid you are using if this is strong enough.

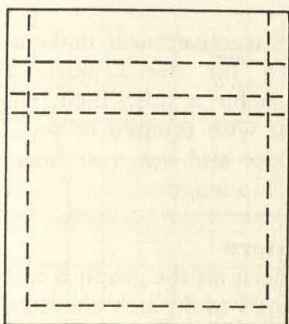
Stitch a small press fastener to the inside of the opening to hold it together.

Attach the pocket by stitching the straps between waist-seam and waist-band.

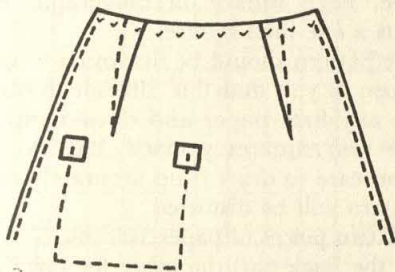
You can vary the shape and make it bucket- or heart-shaped.

Apron pockets. This is an attractive arrangement of a row of pockets set across the front of the skirt. Cut a length of material 6 inches wide and long enough to go right across the front of the skirt, with 1 inch seam allowance along the bottom edge and sides and $\frac{1}{2}$ inch seam allowance along the top edge.

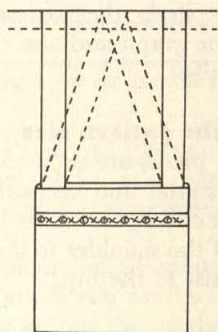
Hem the top edge of the pocket. Then, before stitching the side seams of the skirt, stitch on the pocket. Turn in the seam allowance along the bottom edge and stitch it to the skirt. Divide the length into 3 or more equal sections and stitch through the skirt to make pocket divisions. Sew sides of pockets into skirt side-seams.



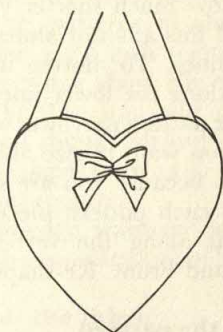
Pattern for patch pocket showing trim



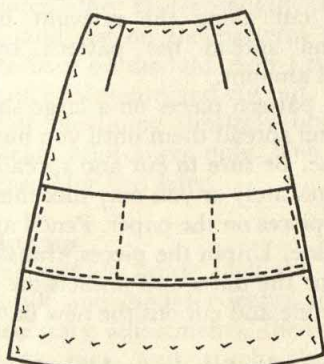
How to underlay pocket corners



Continental pocket with strap positions



Make a heart-shaped pocket



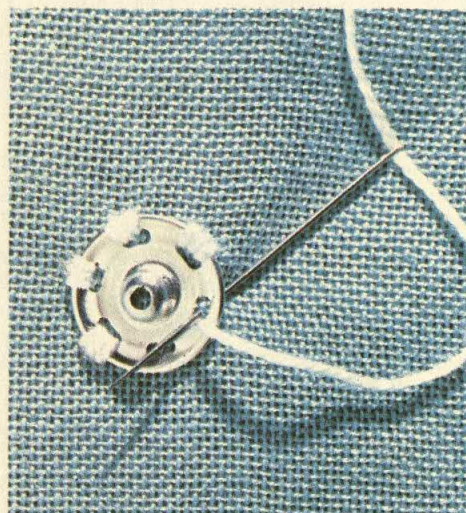
How to set on a row of apron pockets

Blind stitch. This is a more closely worked version of invisible hemming stitch (see Dressmaking, chapter 7).

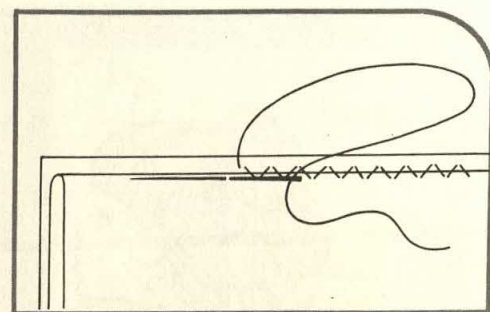
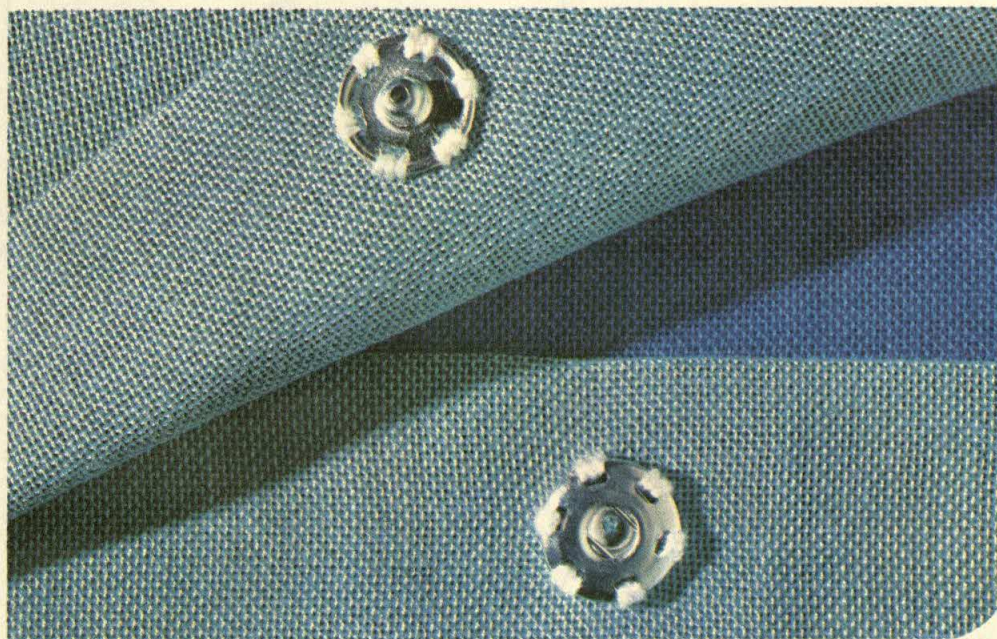
Prick stitch. This is a version of back stitch (see Dressmaking, chapter 2) worked over a single grain of fabric forming a tiny surface stitch.

Sewing on press-studs. Sew on ball section of the press-stud first to the upper section of the opening. Press against the lower section of the opening leaving a tiny mark to show the position for the socket section. Oversew into one hole two or three times passing the needle under the stud to the next hole until each hole has been firmly stitched.

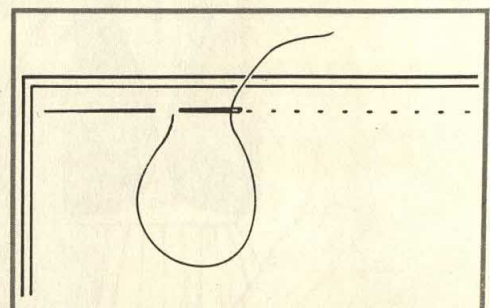
Ball section of press-stud



Ball section of press-stud goes on front part of opening and socket section goes on back



Blind stitch



Prick stitch

Socket section of press-stud



1. Bolero with simple embroidered motifs
2. The basic waistcoat fastened with link buttons
3. Boy's version of the basic waistcoat with pockets and strip fringing
4. Square-fronted bolero with frog fastenings
5. Round-fronted version trimmed with bobble braid

The child's waistcoat

For an attractive outfit make a waistcoat to match the flared skirt. The basic pattern is for a fully-lined, edge-to-edge waistcoat with squared or rounded lower front edges and you can make it either waist or hip length.

The pattern

The pattern on the graph is a size 10 and will fit a 28 to 30 inch chest. Instructions for making it larger or smaller are given here. Each square on the graph represents a one inch square.

The pattern should be drawn on to graph paper. If you find this difficult to obtain, use any firm paper and draw it up into one inch squares yourself but do take great care to draw it up accurately or the pattern will be distorted.

Cut two pieces of paper 10in by 20in, one for the Back and the other for the Front. Following the outline of the version you have chosen, draw the pattern pieces to scale from the graph and also copy all the pattern details.

To adjust the pattern size

The pattern pieces are adjusted along the broken horizontal and vertical lines.

Measure the child's chest, the length from the centre of the shoulder to the waist and from the waist to the hip.

Making the pattern smaller

To shorten the pattern above the waist, work out how much shorter you want it and fold off this amount along the upper horizontal lines. To shorten it below the waist fold along the lower line.

To make the pattern narrower work out the difference you want in size and divide by four (this is because you are cutting two layers from each pattern piece). Fold off this amount along the vertical line on both Back and Front. Re-shape neck line.

Enlarging the pattern

Use the same broken lines but instead of folding, cut along the relevant broken lines and spread the pattern by the required amount.

Lay the pattern pieces on a large sheet of paper and spread them until you have the right size. Be sure to cut and spread each piece separately or you may mix them up. Pin the pieces on the paper. Pencil around the outline. Unpin the pieces, transfer the marks for the darts and pockets on to the new outline and cut out the new pattern.

Choosing the fabric and working out the yardage

It is important to choose a fabric which

Fashion Flair

Skills with scarves

Most of us associate the word scarf with the straggly knitted object which was part of the dreaded school uniform. But if you can recover from your childhood complex, you will discover an indispensable fashion accessory which adapts ad infinitum to give any outfit a touch of fashion flair. Get started on the ideas here.

Golden Hint. If you're planning to make a fake fur scarf, cut with very sharp shears, or if the hair is thick, use a single-edged razor blade on the backing only. Finish the edges with tape. Place tape on fur side, oversew with small stitches and mitre corners. Turn tape to backing side and anchor with long tacking stitches. Attach the lining to the tape.

1. Wear a long, thick-knit scarf, deeply fringed, with a midi coat.
2. Knot a long, printed silk scarf firmly at the nape of the neck; Romany style, and let the ends flow free. Great emergency cover-up for lanky locks, too.
3. Contrast fabrics by wearing a soft, silky scarf with a thick woollen coat. Slot it through the belt just to be different.
4. Make a change from a belt by wearing a skinny neck scarf round the hips of a tunic.
5. Use a length of fake fur like a scarf with a slim dress.
6. Make a luxury scarf with one side suede, one mongolian fake fur.





Pattern Library

Three-dimensional diamonds

Half cushion stitch is one of those geometrically shaped stitches which can be used to produce some unusual effects, if contrasting colours are used for each half of the cushion stitch square.

The diamond pattern illustrated here uses bright red and three contrasting greens, but, worked in closely related tones of the same colour, a three-dimensional effect would be achieved. Groups of toning colours used so that the diamond shapes near the edge of the work are in the

darkest shades and those near the centre in the palest shades, would give an interesting optical effect.

Try using yarns of contrasting texture, such as wool and plastic raffia, but of similar colour for each complete cushion square for a fascinating checkerboard effect.

Knitting Know-how

24



Woven looks for knits

Working with a favourite knitting pattern, interesting textures and a woven fabric effect can be achieved by substituting these simple 'woven knitting' stitches for stocking stitch and garter stitch. Because the stitches are based on multiples of two stitches, they are easily adapted to patterns based on an even number of stitches. The tension of these stitches is likely to be different from stocking or garter stitch and you should work a test sample and change the needle size if necessary until the tension quoted in the pattern is obtained. Both sides of these woven knitting stitches can be used as the pattern. An unusual and interesting effect could be achieved by using both sides of a stitch in one design, such as a panel down the front of a jersey.

Woven diagonal rib stitch

Worked over an even number of stitches, plus 2 edge stitches.

1st row. K.

2nd row. K1, *yfwd, sl 1P, K1, rep from * to last st, K1.

3rd row. K1, *K1, K2 tog tbl thus working together the slipped and the made stitch on previous row, rep from * to last st, K1.

4th row. K1, *K1, yfwd, sl 1P, rep from * to last st, K1.

5th row. K1, *K2 tog tbl thus working together the slipped and the made stitch on previous row, K1, rep from * to last st, K1.

Rows 2-5 form the pattern and are repeated throughout.



This skirt and top knitted in a woven fabric stitch would look well in any of the stitches in this chapter.

◀ *The reverse of woven diagonal rib stitch. Both sides of these stitches can be used effectively.*

▼ *Woven diagonal rib stitch*





Top: Plain woven stitch. Lower: Reverse of plain woven stitch



*Top: Woven vertical rib stitch
Lower: Reverse of woven vertical rib*



*Top: Woven horizontal rib stitch
Lower: Reverse of horizontal rib*



*Top: Woven herringbone stitch
Lower: Reverse of woven herringbone*

Plain woven stitch

Worked over an even number of stitches, plus 2 edge stitches.

1st row. K.

2nd row. K1, *yfwd, sl 1 knitwise, rep from * to last st, K1.

3rd row. K1, *K2 tog tbl thus working together the slipped and the made stitch on previous row, rep from * to last st, K1.

The 2nd and 3rd rows form the pattern and are repeated throughout.

Woven vertical rib stitch

Worked over an even number of stitches, plus 2 edge stitches.

1st row. K1, *yfwd, sl 1 knitwise, K1, rep from * to last st, K1.

2nd row. K1, *K1, K2 tog tbl thus working together the slipped and the made stitch on previous row, rep from * to last st, K1.

These 2 rows form the pattern and are repeated throughout.

Woven horizontal rib stitch

Worked over an even number of stitches, plus 2 edge stitches.

1st row. K.

2nd row. P.

3rd row. K1, *insert right-hand needle between next 2 sts on left-hand needle and draw stitch through, K first st on left-hand needle, rep from * to last st, K1.

4th row. K1, *P2 tog, rep from * to last st, K1.

These 4 rows form the pattern and are repeated throughout.

Woven herringbone stitch

Worked over an even number of stitches.

1st row. K2 tog tbl but drop only the 1st loop off the left-hand needle, *K the st rem on left-hand needle tog tbl with the next st on left-hand needle again dropping only the 1st loop off the needle, rep from * until 1 loop rem on left-hand needle, K1 tbl.

2nd row. P2 tog dropping only the 1st loop off the left-hand needle, *P the st rem on left-hand needle tog with the next st on left-hand needle again dropping only the 1st loop off the needle, rep from * until 1 loop rem on left-hand needle, P1.

These 2 rows form the pattern and are repeated throughout.

Viva el poncho!

Catch up on the gaucho look in this magnificent tassel-trimmed poncho, worked here in a soft wool and mohair mixture yarn.

Choose a brilliant single colour or, for an authentic Peruvian look, work the pattern in alternating brown and white bands.

Size

To fit 32-40in bust

Tension for this design

Approximately 7dc and 2 rows crossed clusters and 4 rows dc over 2in

Materials shown here

14 balls Patons Piccadilly
One No. 5-00 (ISR) crochet hook
One set of four No.8 double pointed needles or
one 16in No.8 Aero Twin Pin

Poncho

Work 120ch. Join with ss into the first ch to form a circle.

1st round 2ch to form first st, miss first ch, *1dc into each ch to end. Join with ss to 2nd of first 2ch. 120dc including first st.

2nd round 2ch to form first st, miss first dc, *1dc into each of next 30dc, 2ch, rep from * 3 times more. Join with ss to 2nd of first 2ch.

3rd round 2ch, 1dc into first dc, *1dc into each of next 30dc, into 2ch sp work 1dc, 2ch, 1dc, rep from * twice more, 1dc into each of next 30dc, into 2ch sp work



1dc, 2ch. Join with ss to 2nd of first 2ch.

4th round 2ch, 1dc into first dc, *1dc into each of next 32dc, into 2 ch sp work 1dc, 2ch, 1dc, rep from * twice more, 1dc into each of next 32dc, into next 2 ch sp work 1dc, 2ch. Join with ss to 2nd of first 2ch.

5th round As 4th, working 34dc between corners instead of 32.

6th round 3ch, 1tr into last 2ch sp worked, *miss 2dc, 2tr into next dc, 1dc into 2nd of 2 missed dc forming a crossed cluster with the 2tr already worked, rep from * 11 times, into corner 2ch sp work 2tr, 2ch, 2tr, rep from * to last corner working 2tr, 2ch into 2ch sp. Join with ss to 3rd of first 3ch.

7th round As 6th, noting that there will be one crossed cluster more on each side than on previous round.

8th round 2ch, miss first tr, *1dc into each st to corner 2 ch sp, 2ch, rep from * 3 times more. Join with ss to 2nd of first 2ch.

9th round 2ch, 1dc into first dc, *1dc into each dc to corner 2 ch sp, into 2 ch sp work 1dc, 2ch, 1dc, rep from * twice more, 1dc into each dc to last 2 ch sp, into 2 ch sp work 1dc, 2ch. Join with ss to 2nd of first 2ch.

10th-11th rounds As 9th.

Continue in this way gradually increasing and working 2 rows of cluster pattern alternately with 4 rows dc, until there are 8 patt panels and 9 dc panels.

Last round Work 2ch, miss first dc, 1dc into next dc,

*2ch, miss 2dc, 1dc into each of next 2dc, rep from * along all 4 edges. Join with ss to 2nd of first 2ch. Finish off.

This row of loops forms the base for the fringe, one tassel being worked into each loop.

Fringe

Cut lengths of yarn about 7in long. Take 5 strands and fold in half. With crochet hook draw loop at fold through one loop of last row. Draw loose ends of tassel through loop of tassel and draw up tight.

Continue in this way into each loop around lower edge. Trim ends of fringe if required.

Neck

Using set of 4 No.8 needles, or Aero Twin Pin and with RS work facing K up 120 sts along first round of crochet. Arrange sts evenly on 3 needles if an Aero Twin Pin is not being used. Work collar in rounds.

Work 25 rounds K2, P2 rib.

K 2 rounds. P 2 rounds.

Rep last 4 rounds twice more. K 1 round.

Next round *K15, M1K, rep from * to end. 128 sts.

Work 12 rounds K2, P2 rib. Cast off in rib.

*Stand out in a crowd in bright red
Detail of crossed cluster stitch*





Crochet Know-how 24



Rustic look in raffia

Informal table settings take on a festive look with table mats and napkin holders crocheted in raffia.

Materials

One No.4-00 (ISR) Aero crochet hook

Large blue mat 9 skeins Raffene

Small blue mat 3 skeins Raffene

Blue napkin holder 1 skein Raffene

Large gold mat 6 skeins Raffene

Small gold mat 2 skeins Raffene

Gold napkin holder 1 skein Raffene

Large blue mat

Work 40 ch.

1st row Into 3rd ch from hook work 1 tr, *1tr into next ch, rep from * to end. Turn.

2nd row 3ch, miss first tr, *1tr into next tr, rep from * to end working last tr into turning ch. Turn. (38 tr including turning ch.) Rep 2nd row 22 times more.

Begin edging

1st round 3ch, 3 tr into same st as ch, work 48tr evenly spaced along 1st side to corner, 4tr into corner, work 36tr along 2nd side, 4tr into corner, 48tr along 3rd side, 4tr into corner and 36tr along 4th side. Join with ss to 3rd of first 3ch.

2nd round 1dc between centre 2tr in corner, 4ch, *miss 3tr, 1dc between next tr, 4ch, rep from * to end. Care must be taken at each corner to work into centre.

Join with a ss to first dc.

3rd round Work 5dc in each 4 ch loop to end.

4th round Ss across first 2dc, 1dc into 3rd dc of loop, 4ch, *1dc into 3rd dc of next loop, 4ch, rep from * to end. Join with a ss to first dc.

5th round Work 5dc into each 4 ch loop. Join with a ss to 1st dc. Fasten off.

Small blue mat

Work 27ch.

1st row Into 3rd ch from hook work 1tr, *1tr into next ch, rep from * to end. Turn.

2nd row 3ch, miss first tr, *1tr into next tr, rep from * to end, working last tr into turning ch. Turn. (25tr including turning ch.) Rep 2nd row 3 times more.

Begin edging

1st round 3ch, 3tr into same st as ch, work 10tr evenly spaced along 1st side, 4tr into corner, work 23tr along 2nd side, 4tr into corner, 10tr along 3rd side, 4tr into corner and 23tr along 4th side. Join with a ss to 3rd of first 3ch. Work 2nd-5th rounds as given for large mat. Fasten off.

Blue napkin holder

Work 28 ch.

1st round Into 3rd ch from hook work 1tr, *1tr into next ch, rep from * to end, 2ch, 1 ss into end of commencing ch, 3ch, turn the work and work 1tr into opposite side of commencing ch to end, 3ch, 1dc on end of ch between the tr rows, 2ch,

1ss into top of first st.

2nd round *5ch, miss 3tr, 1dc between next tr, rep from * to end, 5ch across end, 1dc into top of first st, rep along 2nd side and end in a similar way. Join with a ss into base of first loop.

3rd round Work 5dc into each ch-loop along each side and end. Join with a ss to first dc. Fasten off.

Large gold mat

Work 22 ch.

1st round Into 2nd ch from hook work 1dc, *1dc into next ch, rep from * to last ch, 4dc into last ch. Turn and work along the other side of commencing ch, working 4dc into last ch. Join with a ss to first st.

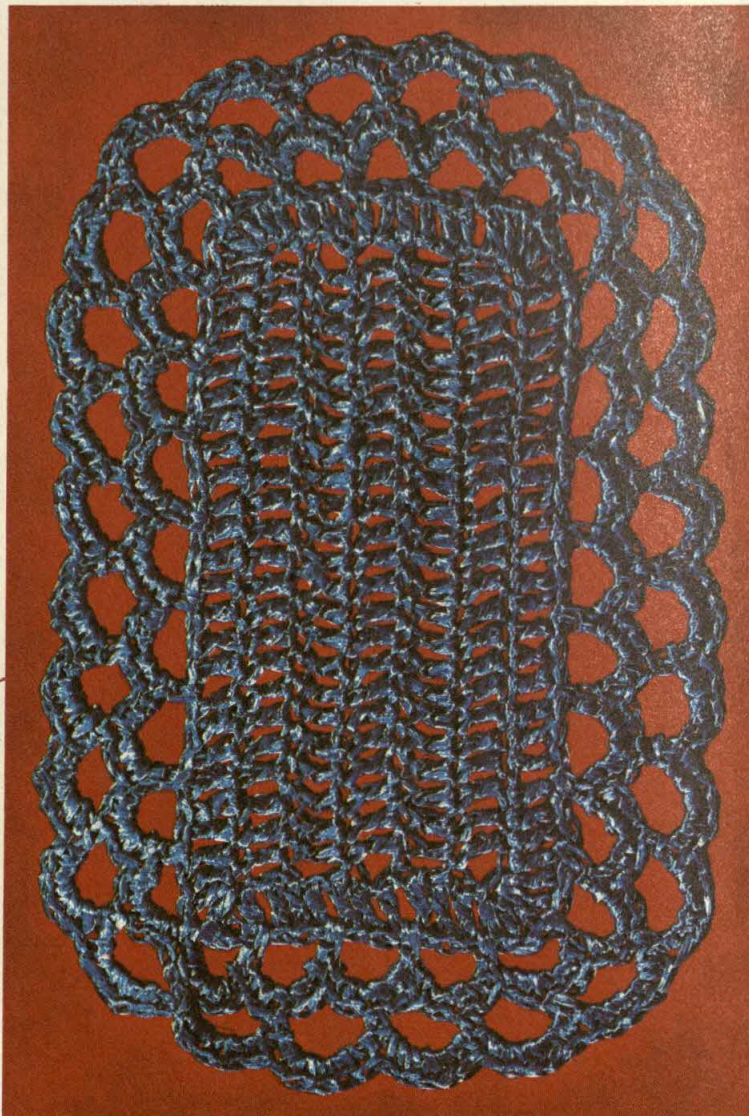
2nd round 3ch, 2tr into

same st as first ch, *miss 2dc, 3tr into next dc, rep from * to end of side. Work 3tr into centre end st and work other side in same way. Join with a ss to 3rd of first 3ch.

3rd round Turn work so that the reverse side is facing, 1dc, 2ch into first space to left between 1st and 2nd tr of central 3tr group, 2tr into same space, miss 1tr, 3tr into next space, miss 1tr, *3tr into next space, 1ch, rep from * along side to end, 3tr, 1ch into each space between tr of central group, complete as for other side. Join with a ss to 2nd of first 2ch. There will be 7 groups of 3tr between 4 end groups of 3 tr.

4th round Turn and work on the other side, 1dc, 2ch into next space between

The small blue mat measures 7in by 12in, the larger 16½ by 16½in



the 3rd and 4th tr group at one end, 2tr into same space, 3tr into each space between tr groups to end. Join with a ss to 2nd of first 2ch.

5th round As 3rd.

6th round As 4th.

7th round As 3rd.

8th round As 4th working 1ch between each tr group.

9th round Turn and work on the reverse side, 1dc, 2ch into first of 2 central space, 2tr into same space, miss 1tr, 3tr into next space, work 4 groups of 3 tr in next 4 spaces, work 3tr between each tr of next group, work 7 groups of 3tr in next 7 spaces, work 3tr between each tr of next group, work 4 groups of 3tr in next 4 spaces, work 3tr between each tr of next group, work 4 groups of 3tr in next 4

spaces, work 3tr between each tr of next group, work 7 groups of 3tr in next 7 spaces, work 3tr between each tr of next group, work 4 groups of 3tr in next 4 spaces. Join with a ss to 2nd of first 2ch.

10th round As 8th.

11th round As 8th.

12th round Turn work as before, 1dc, 2ch into first space to left, *1tr into space between groups, 1tr into each of first 2tr of next group, 4ch, 1dc into first ch to form picot, 1tr into same st as last tr, 1tr into 3rd tr of group, rep from * to end. Join with a ss to 2nd of first 2ch. Fasten off.

Small gold mat

Work 11 ch.

Work 1st to 6th rounds as for large mat.

Next round Work as given for 12th round of large mat.

Note On the 3rd round there will be 3 groups of 3tr between 4 end groups of 3tr.

Gold napkin holder

Work 22 ch.

1st row Into 2nd ch from hook work 1dc, *1dc into next ch, rep from * to end. Turn.

2nd row 2ch, *miss 2dc, 3tr into next dc, rep from * 5 times more, miss 2dc, 1tr into last dc, 2ch, 1dc into end of commencing ch, 2ch, 1tr into first tr at other side of commencing ch, *miss 2dc, 3tr into next dc, rep from * 5 times more, miss 2dc, 1tr into last st, 2ch,

1dc into centre row, 2ch, 1ss into 2nd of first 2ch to join.

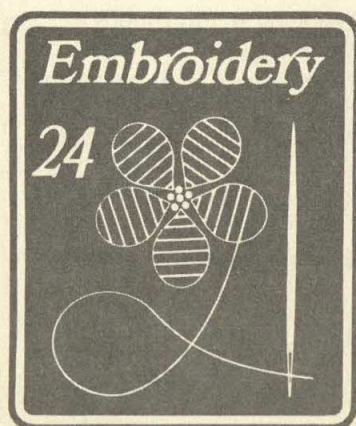
3rd row 2ch, 1dc into space before first 3tr group, *1dc between 1st and 2nd tr of next group, 4ch, 1dc into first ch to form picot, 1dc between 2nd and 3rd tr of same group, 1dc into space before next group, rep from * along side, work 3dc into end space, 4ch and picot, 3dc into next space, work other side and end in same way. Fasten off.

To make up

Darn in all ends securely. Place all pieces flat under a damp cloth and press with a warm iron. Form the holders into a circle by overlapping the ends and fasten with small stitches.

The gold mats are oval in shape with an all-over lacy pattern. With a set of matching napkin holders they would make acceptable gifts. ▼





Variations on a theme

Decorative, reinforced corners are an important stage in drawn thread work and the three pretty corner finishes described here will help you to achieve a professional-looking finish on your handmade linen.

Several attractive variations can be worked on the basic hemstitch described in the previous chapter—ladder hemstitch, zigzag hemstitch and one of the effects obtained by knotting groups of threads, are described here. By grouping and twisting the threads in other ways and using different yarns, you will be able to work out other variations yourself.

Decorative, reinforced corners

When two or more rows of threads have been drawn out, as for instance on the traycloth (see Embroidery chapter 21), a square empty space is formed at the corners, where the drawn threads met. After the ends of the threads have been darned in, the edges of the square are worked very closely with satin stitch or buttonhole stitch, to prevent the hole fraying. With fine fabrics the hole is very small and may be left with just the edges finished off. With coarse fabrics the hole is larger, and is filled with a worked web to decorate and strengthen the corner. Both dove's eye filling and loop stitch filling are simple to do and form the basis for more complicated and decorative fillings.

Each of these fillings is based on a simple, reinforced corner—a corded or buttonhole stitched edge is worked very closely along the edges of the square (see illustration).

Dove's eye filling

To work dove's eye filling, fasten the embroidery thread to one corner of the square and take it across diagonally to the opposite corner of the square. Return to centre and work in the same way across the other two corners. Where the threads cross, work the dove's eye by stitching round and round until the eye is large enough. Take the thread across to one of the corners and fasten off.

Loop stitch filling

Loop stitch filling, which has a pretty, lacy look, is used when the corner hole is not very large. Follow the diagram (right) for the method of working this simple decorative filling.

Variations on hemstitch

Ladder hemstitch

This simple hemstitch variation is worked where four to six threads have been drawn. Work hemstitch on both sides of exposed thread area, making a series of vertical groupings. Two, three or four threads are taken up by the needle to form the groups.

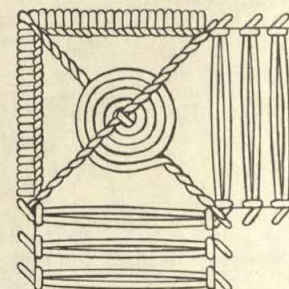
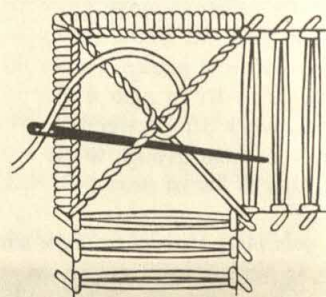
Zigzag hemstitch

Begin this stitch by working a single row of hemstitch, taking up an even number of threads (two, four or six). On the opposite side of the drawn threads, take up half of the same group of threads with half of the adjacent group, making a zigzag effect.

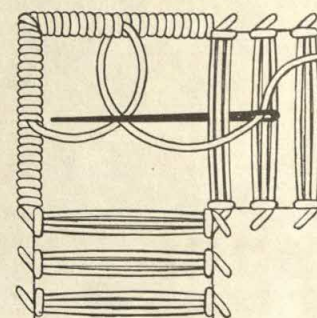
Knotting groups of threads

The knotting of groups of threads produces more attractive variations on ladder hemstitch. The knot which holds the groups of threads firmly fixed, twisted chain stitch—(see illustration), is obtained by placing the needle as for chain stitch and passing the needle under the group of threads. The embroidery thread is left visible and forms part of the pattern. You can remove more threads, working more rows of chain stitch to form zigzag patterns.

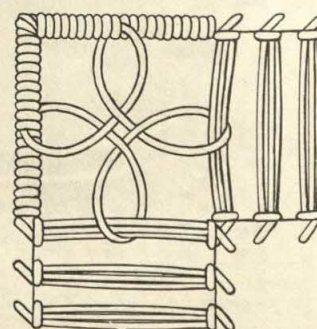
To work dove's eye filling, fasten thread to top left corner of hole and take it across diagonally to bottom right corner. Slip the needle up through the reinforced edge stitching to come out at top right and then across diagonally to bottom left. Oversew back along the crossed thread to the top right corner and then slip the needle through the reinforced edge stitching to top left corner. Oversew the thread down to centre of crossed threads and weave dove's eye to required size. Oversew the remaining diagonal thread to finish bottom right.



Loop stitch filling is worked by first fixing the thread to the left side of the reinforced hole and then by looping the thread to the upper edge, then to the right edge, to the lower edge and finishing back on the left (follow the diagram given) ►



The completed loop stitch filling ►

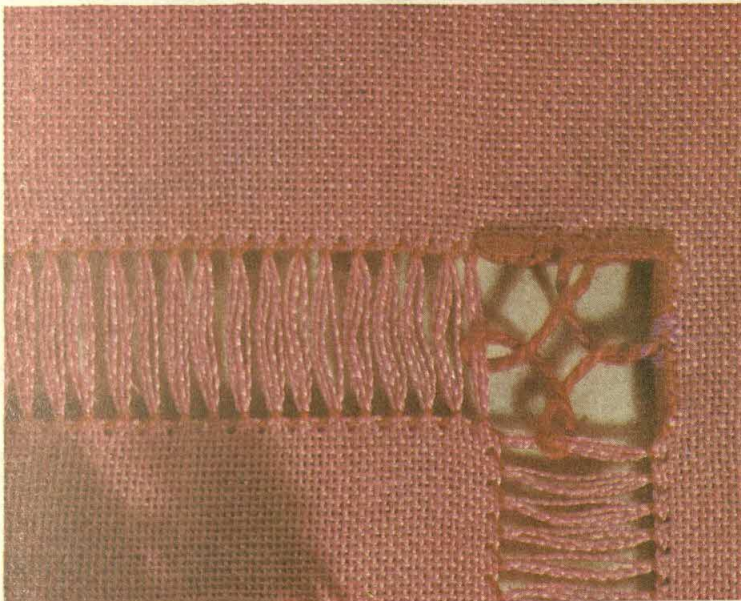




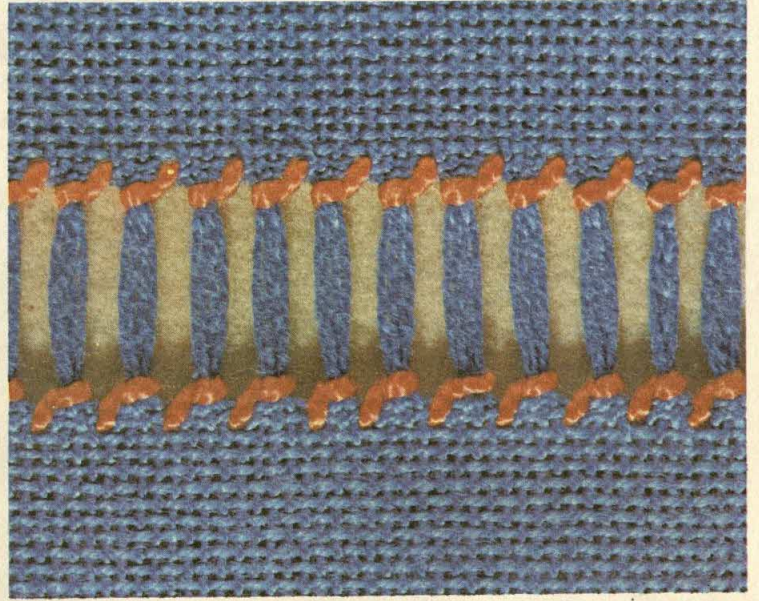
Simple reinforced corner using buttonhole stitch in contrasting colour ▲



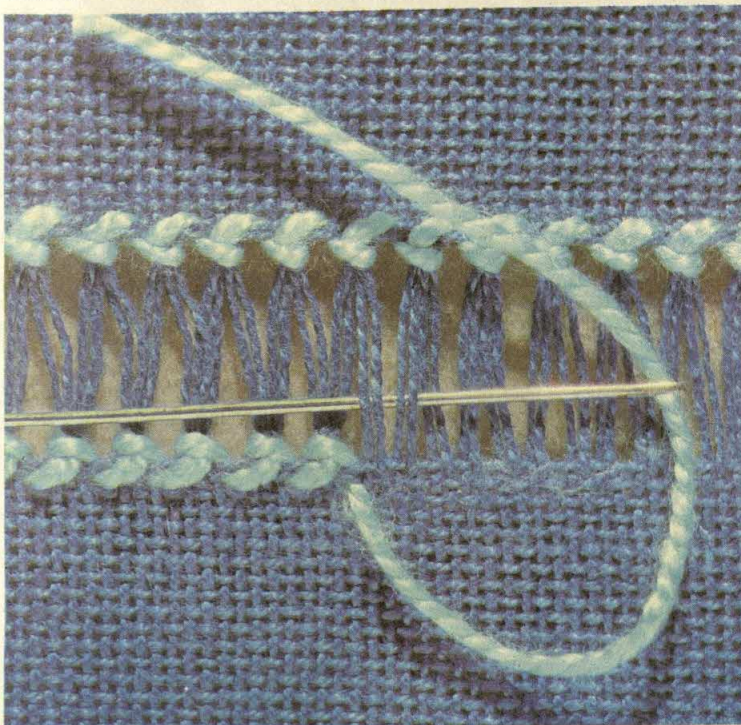
Dove's eye filling worked on satin stitch reinforcing, in contrast colour ▲



Loop stitch filling on satin stitch reinforcing in matching thread ▲
Zigzag hemstitch worked over groups of four drawn threads ▼



Ladder hemstitch worked on both sides of the drawn threads ▲
Three groups of threads knotted together with twisted chain stitch ▼



Collector's Piece

The Hastings Embroidery

This embroidery was commissioned by the Borough of Hastings from the Royal School of Needlework to celebrate the 900th anniversary of the Battle of Hastings. A team of 18 embroiderers took just over

a year to complete the embroidery which consists of 27 panels, each measuring nine feet by three feet, 243 feet in all. They depict important events in British history, from the arrival of William the Conqueror to the present day. Shown here are panels nos. 7, 14, 16 and 17.

14th-15th century
At the Battle of Bannockburn in 1314, Robert the Bruce of Scotland defeats Edward II of England.
Relations between England

and France become hostile, and the year 1337 witnesses the start of the Hundred Years' War.

The French are defeated in 1346 at the Battle of Crecy by the English army under the leadership of Edward III and the Black Prince.

16th-17th century
Queen Elizabeth I commissions Sir Walter Raleigh to found the first colony in America, Virginia. Mary Queen of Scots, accused of originating a plot

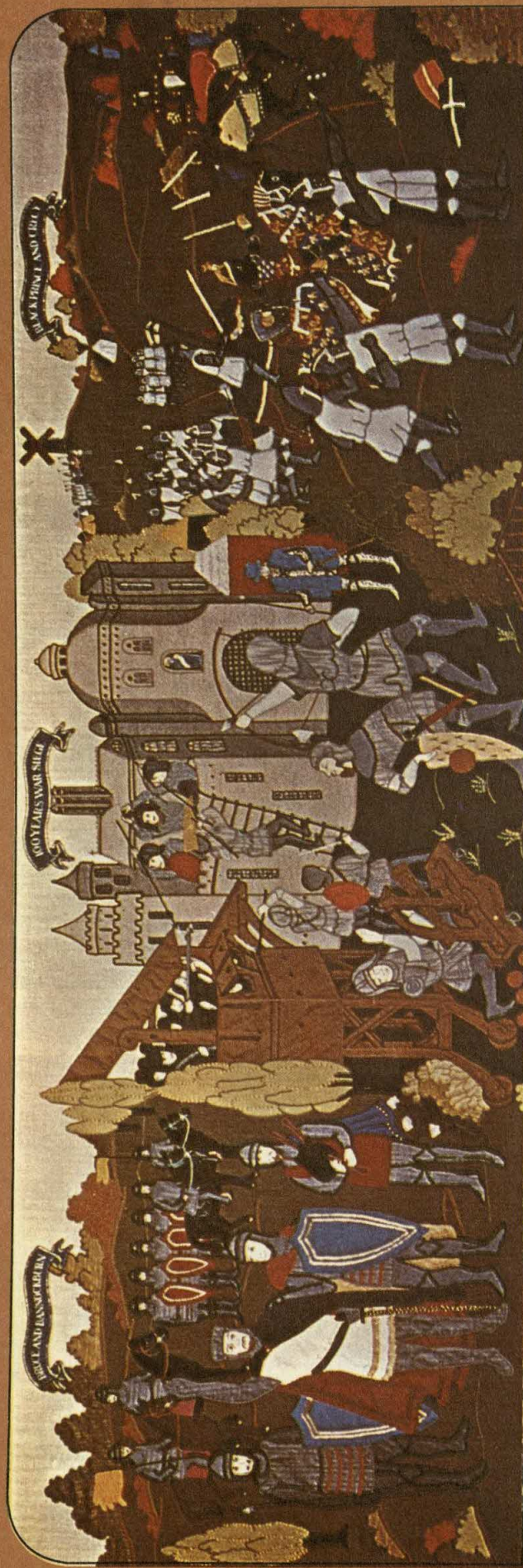
to assassinate Queen Elizabeth, is found guilty and condemned to death in 1586.

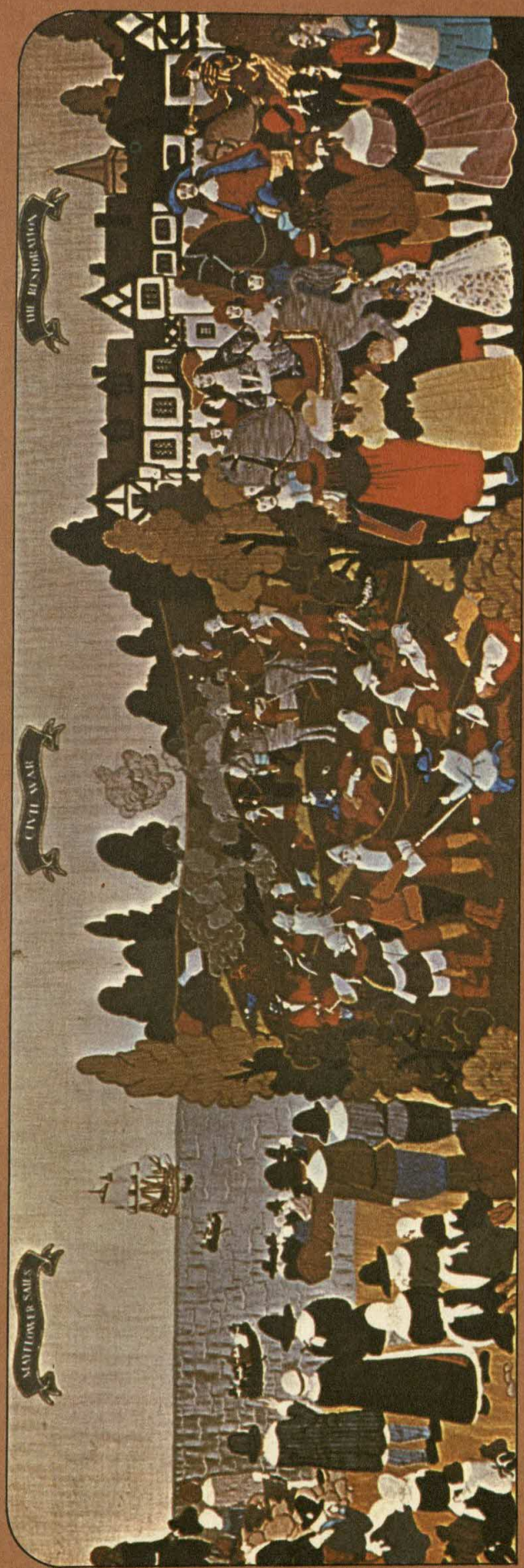
The Spanish Armada sails into battle with the English fleet in an attempt to overthrow Elizabeth I's campaign of Protestantism.

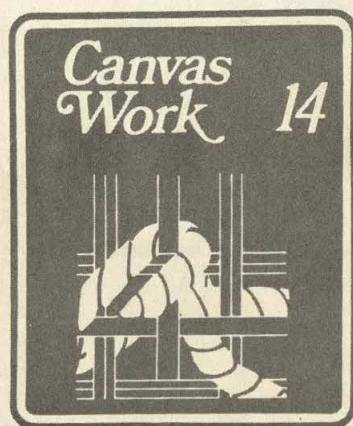
17th-18th century
Early in the 17th century, the *Mayflower*, with Pilgrims aboard, sets sail for America, or the New World.
Civil war rages in England, the monarchy against Parliament.

The crowd rejoices at the restoration of the monarch in 1660.

17th-19th century
The Great Plague of 1665 ravages London, killing people in their thousands. A year later, London is hit by the Great Fire which started in a baker's shop and burned for three days. Many of London's buildings and churches were destroyed, including St. Paul's Cathedral which was rebuilt by Christopher Wren.







The revival of Florentine stitch

Many beautiful and intricate patterns have developed from upright Gobelin stitch. One of the most striking of these is the Florentine stitch. These designs were very popular in sixteenth-century Europe, particularly for ecclesiastical embroideries. The most famous examples of this rich, decorative pattern are the upholstered chairs in the Palazzo Vecchio in Florence. Now these beautiful patterns are enjoying a revival and a new popularity because they look so right in both modern and traditional interiors.

Florentine canvas work

A Florentine design is made of simple stitches in a zigzag or wavy line formation. The final result depends on the length of the basic stitch, the length of the stepping in the zigzag and the number of stitches in each step.

In this chapter there are three versions of Florentine design. Once you have worked these, the basic principles of Florentine design will become obvious and you will then be able to work out your own patterns quite easily using coloured pencils on graph paper. Each line on the grid represents a thread in the canvas.

Florentine design is ideal for anything from handbags and compact holders to stool or chair covers, bolsters and cushions.

Although the overall effect can be complex, the patterns are very simple to work. Once the key line from the chart has been worked right across the canvas, the rest of the pattern is simply a matter of following this line and repeating it in different tones and colours. This type of canvas work is best done on single weave canvas. Working in a frame is not necessary because the straight stitches used do not pull the canvas out of shape. It is essential, however, to plan the design from the key line positioned across the centre of the area to be covered and then work outwards.

Yellow and blue zigzag

Repeat the zigzag key line three times in each of the tones of blue and then three times in the tones of yellow. You could, of course, use tones of colours other than blue and yellow. For a bolder effect use only one tone of each of the two main colours, still working in sets of three rows.

Flame pattern

This design looks most effective, and more flame-like, if worked in several tones of the one colour or, at least, very closely related colours.

Ogee flame pattern

This design is worked in steps arranged to give a delightfully fluid effect. Try to fit in a complete set of repeats when planning this pattern, otherwise the effect is lost.



▲ Yellow and blue zigzag pattern



▲ Flame pattern

► Ogee flame pattern

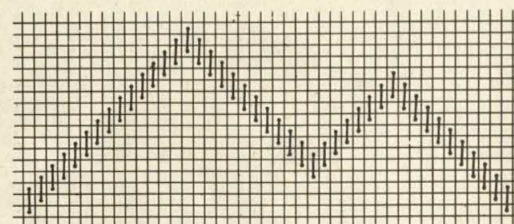


Chart for zigzag pattern key line

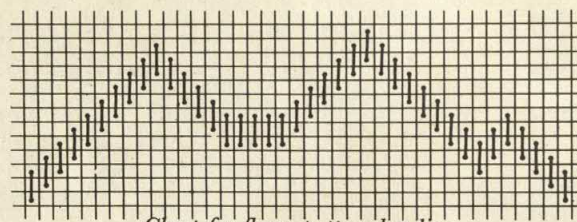


Chart for flame pattern key line

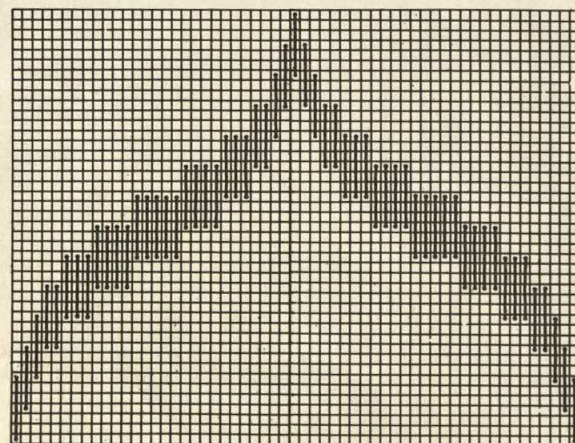
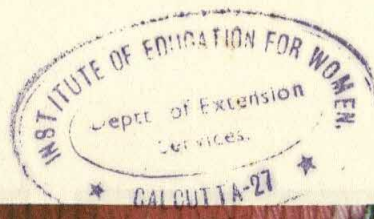
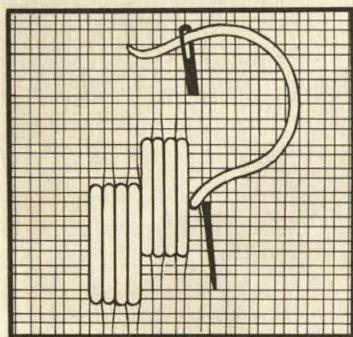


Chart for ogee flame pattern key line



Gifts to make

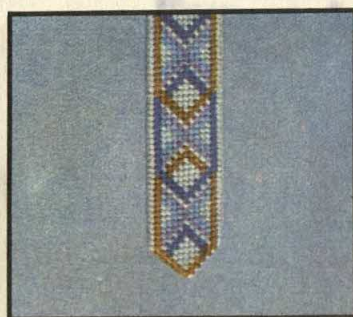
If something is handmade it is likely to become exclusive—and expensive. These beautiful personal accessories are an elegant luxury you can afford to spoil yourself with and which also make lovely gifts. If you decide to make several of them you will not need a complete new set of skeins for each one as there will be yarn left over. When it comes to making up, refer to Canvas work chapter 5 where you will find full instructions on stretching the worked canvas and the most suitable seaming stitches.



Single thread canvas or double thread (10 double threads to the inch) can be used for the Florentine makes on these pages. If double thread canvas is used, work between the vertical threads (see diagram) for the Ogee Flame pattern used for two of the makes.

Key: Anchor tapisserie colours

□ 0167	□ 0167
■ 0140	■ 0140
■ 0106	■ 0106
■ 0281	■ 0281
■ 0133	■ 0133



Hairband 9½in by 1 7/16in

Hairband

You will need

- Canvas 11in by 3in
- 5 skeins tapisserie wool one in each colour
- Lining 11in by 3in
- Elastic ¼in wide

To work the embroidery

Work the hairband in half cross stitch (Canvas work chapter 2) using the colours indicated on the chart. Repeat the pattern until the embroidery measures 9½ inches long. When completed, stretch the work, (see Canvas work chapter 5).

To make up

Cut off spare canvas five threads from the edge of the embroidery. Trim the lining material to the same size. Turn excess canvas to the back of the work, mitreing the corners. Make turnings on the lining and attach the lining to the canvas, wrong sides facing. Slip stitch along the long edges. Cut a length of the elastic and slot the ends into the open ends of the hairband, between canvas and lining. Stitch firmly into place. Slip stitch to close ends.

Chart for working the hairband



Belt with alternative clasp buckle

Belt

You will need

- Canvas to waist measurement (see below)
- 5 skeins tapisserie wool
- Lining material (as canvas)
- Strong, prongless buckle

Measure your waist and add 2 inches ease, 6 inches overlap to thread through buckle and 1½ inches for attaching the buckle. The narrowest belt which can comfortably be made in canvas work is ¾ inch, the widest, without stiffening, about 2½ inches. For a really wide belt, allow further ease to the belt length and use stiff interfacing.

To work the embroidery

Work the belt in half cross stitch using the colours indicated on the chart. Repeat this pattern until the required length of canvas has been covered.

To make up

Line the belt as for hairband; leaving the buckle end flat and oversew the raw edges together. Place the buckle over the end of belt, fold over 1½ inches, stitch firmly in place.

Chart for the belt end and repeat



Compact case 3¾in by 3¾in

Compact case

You will need

- Canvas 9½in by 5½in
- 5 skeins tapisserie wool, one in each colour
- Lining 9½in by 5in
- 12 inches of fine cord

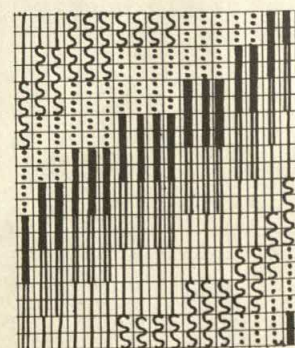
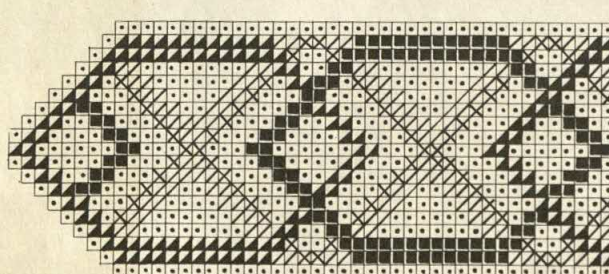
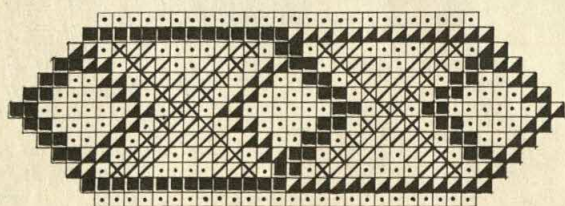
To work the embroidery

Work the compact case in Florentine stitch, using the colours as indicated on the chart, working between the canvas threads for a closer texture, (see diagram). Work two patterns across the width of the canvas and continue until the embroidery is 7½ inches long.

To make up

After stretching, trim excess canvas to within 5 threads of the embroidery, line the work and slip stitch all round. Fold the work in half across the width, pin and whip stitch the edges together (see Canvas work chapter 5). Leave ¼ inch open at the lower corners to tuck in the ends of cord. Slip stitch the cord up one side, across the top and down the other side. Secure the cord firmly at the corners.

Chart for working the compact case





Spectacles case 6½in by 2¾in



Lighter case 2¾in by 2½in

Spectacles case

You will need

- ☐ Canvas 19in by 7in
- ☐ 5 skeins tapisserie wool
one in each colour
- ☐ Lining 19in by 7in
- ☐ 24 inches of fine cord

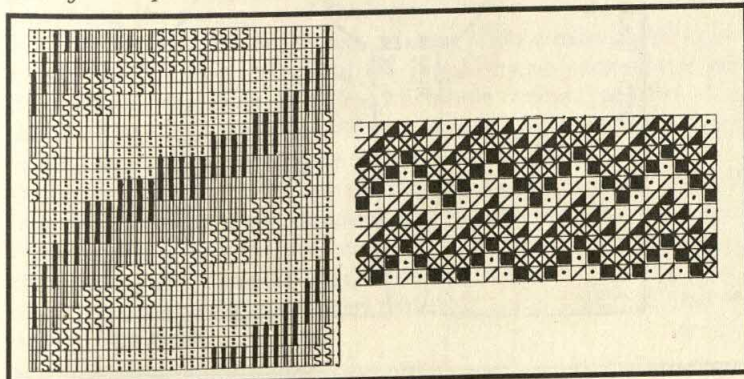
To work the embroidery

Work the spectacles case in Florentine stitch, using the colours indicated on the chart. Work until the embroidery measures 14½ inches by 2¾ inches.

To make up

Stretch and trim the canvas. Cut the lining to the same size. Attach lining to the canvas work, the wrong sides together and slip stitch closed. Fold the work across the width, 5½ inches from the end and slip stitch the two side seams, leaving ¼ inch open at the corners. Tuck the cord ends into the corners and stitch in place. Cut a piece of cord 3½ inches long, to secure the flap. Tuck the ends of the cord into the side seams at the mouth of the pocket and stitch in place. The flap tucks under this cord to keep the case closed.

Chart for the spectacles case



Lighter case

You will need

- ☐ Canvas 9in by 5in
- ☐ 5 skeins of tapisserie wool
- ☐ Lining 9in by 5in
- ☐ 12 inches of fine cord

To work the embroidery

Work the lighter case in half cross stitch or tent stitch, in the Florentine pattern indicated, following the colours on the chart. Work until the embroidered area measures 2¾ inches by 6 inches.

To make up

Stretch the canvas and trim off the excess. Cut the lining to the same size as the canvas work and attach the lining as instructed for the hair band. Fold the work in half and stitch the side seams, leaving ¼ inch open at the corners for inserting the ends of cord.

Insert the ends of the cord into the corners and stitch the cord neatly into place on three sides of the case, leaving one of the opening edges without cord trim.

If you wish, make handmade cords using one or more of the yarns used in the embroidery.

Chart for the lighter case



Dress - making 24



All buttoned up

Golden Hands dressmaking patterns are nothing if not versatile! This crisp, buttoned waistcoat is adapted from the edge-to-edge waistcoat pattern in the previous chapter. It's a very simple conversion, easy to make up and provides a practical tailored-looking garment to team with simple skirts.

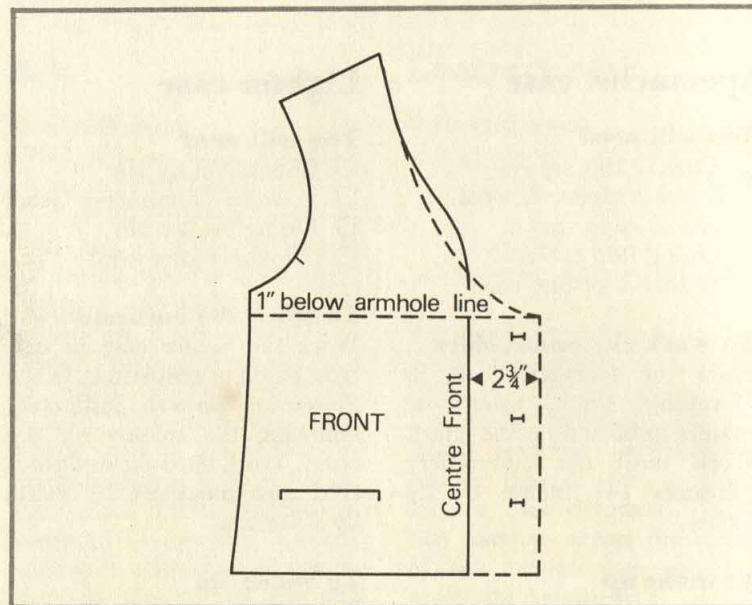
Match a buttoned waistcoat to a simple skirt for an attractive outfit ▼



The pattern

Make the pattern for the hip length waistcoat with the squared lower front edge following the instructions given in Dressmaking chapter 23. Also incorporate the necessary size alterations.

To make the Centre Front extension, lay the Front pattern piece on a sheet of paper with the Centre Front parallel and $2\frac{3}{4}$ inches from one edge of the paper. Draw round the pattern and transfer all the pattern details. Following the diagram, draw in the extension line one inch below the armhole, across the front of the pattern to the edge of the paper, then draw in the new neck line to meet it. Also extend the hem line. Cut out the new pattern.



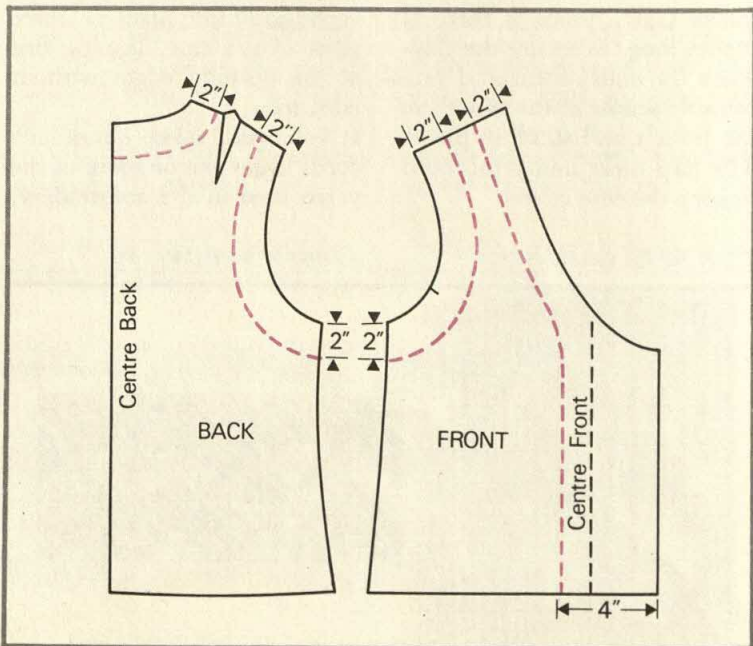
1. Extending the basic waistcoat for the buttoned version

Making the facings

As this waistcoat is buttoned, it does not need a lining. The edges are finished with facings.

To make the facings, lay the pattern pieces on a sheet of paper and pencil round the outside edges. Then copy the inner facing lines from the diagram. Cut out the facing patterns.

2. How to mark out the facings for the buttoned waistcoat



Fabric requirements

54in wide fabric. One and a half times the length, plus 7 inches for seam and hem allowance.

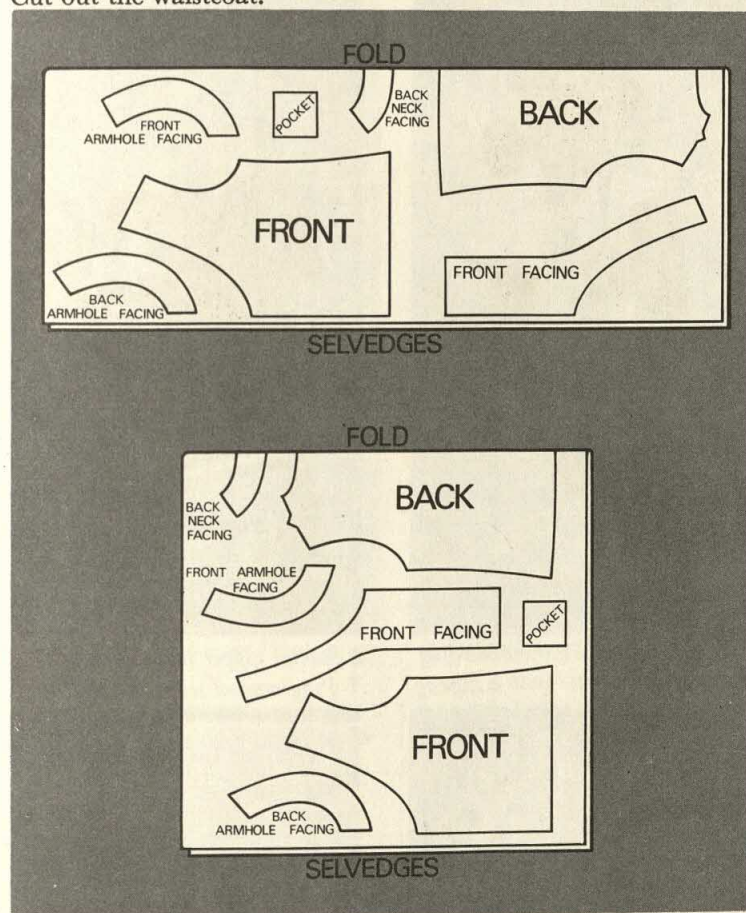
36in wide fabric. Three times the length, plus 12 inches for seam and hem allowance.

You'll also need 6 buttons.

Cutting out

Following the appropriate layout, place the pattern pieces on the fabric with the Back and back neck facings to the fold. Mark out $\frac{1}{2}$ inch seam and 2 inch hem allowances. For the front facings mark out 2 inch for the hem and make facing seam allowances $\frac{1}{16}$ inch smaller than the waistcoat seam allowance. Facings, like linings, go to the inside of a garment and are therefore cut slightly smaller so that they will stay put and not work out.

Cut out the waistcoat.



3. Above: layout on 36in fabric. Below: layout on 54in fabric

Making up

Stitching the seams and facings

Pin, tack and fit the waistcoat, making the necessary alterations. Stitch the shoulder darts, and the shoulder and underarm-seams. Press. Stitch the Back and Front armhole facings together along the shoulder and underarm-seams. Stitch the back neck facing to both front facings along the shoulder-seams. Press.

With right sides together, lay the facings in position with the outer raw edges level and the shoulder and underarm-seams matching. Pin in place, easing the waistcoat on to the facings. Tack together along the waistcoat seam lines. With the facings uppermost, stitch them in place along the tacked waistcoat seam lines and not the facing seam lines.

Snip the seam allowance at the curves.

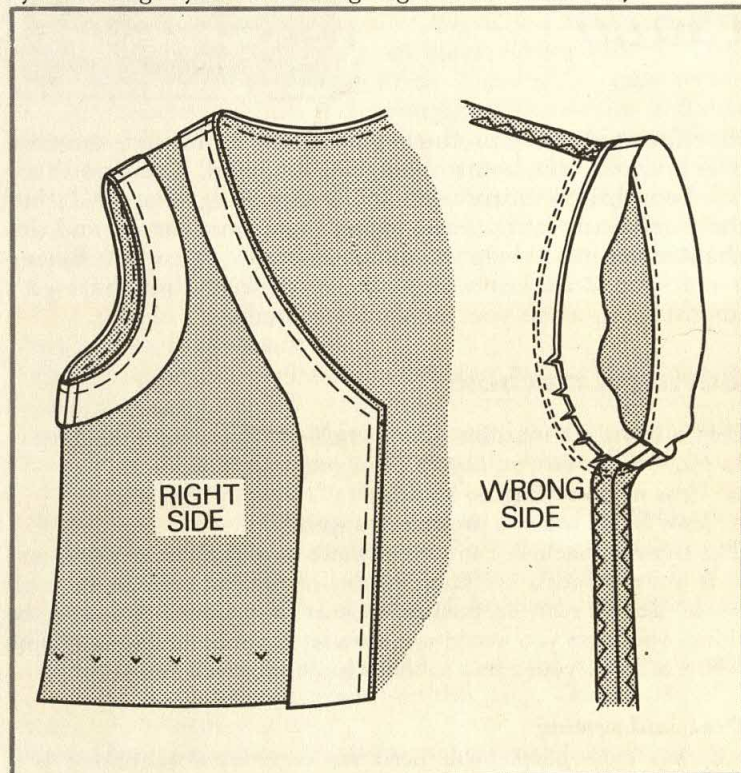
Topstitching the facings

On garments designed for hard wear, the facings can be top-stitched to the seam allowance.

Stitch along the seam lines of the facings, making sure that both seam allowances are turned towards the facing and that you catch them in as you stitch (see diagram 5).

After topstitching the facings you will see how neatly the edges roll towards the inside and seam edges are hidden completely. Tack the faced edges to the inside of the waistcoat and press them in position.

Finish off the raw edges of the facings and seams, oversewing them by hand. Lightly sew the facing edges to the seams only.



4. The tacked facings

5. Top-stitched facing

The hem

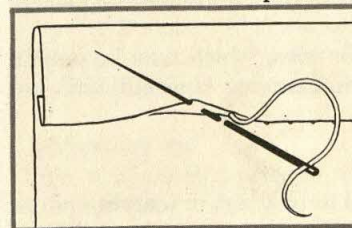
Open out the facings at the lower edge of the waistcoat. Turn up the hem and sew in place working right along the facings. Then fold the facings back over the hem and slip stitch in position over the hem allowance and along the lower edge.

Buttons, buttonholes and pockets

Use diagram 1 as a guide to position the buttonholes taking care to rearrange the spacing if you have altered the size of the pattern. Make the buttonholes as shown in Dressmaking chapter 19, $\frac{3}{4}$ inch from the Front edge.

Stitch on the buttons. Match the Centre Front lines and stitch the first row to correspond with the buttonholes. Position and stitch the second row of buttons the same distance from the Front edge, opposite the buttonholes.

Make and stitch on the pockets as shown in Dressmaking chapter 23.



Slip stitch

This stitch gives an invisible finish and is worked in an almost straight line as opposed to the zigzag motion of a felling or hemming stitch.

What your sewing machine can do



Machines today can produce exciting effects, in a few minutes, which would take hours of working by hand. Their potential has been briefly introduced in Dressmaking chapter 1, but there are many more things today's machines can do and this chapter sets out to help you find which type you want. Buying a machine is an important once-in-a-lifetime purchase—it's important to assess your needs before making a choice.

Buying a machine?

Before buying a machine ask yourself the following questions:

- How much do you expect from your machine?
- How much sewing do you do?
- How much are you prepared to spend?

The more a machine can do the more expensive it becomes, and it is quite pointless spending money on facilities which you will never use. So read on further, look at the pictures and note the things you know you would use: then set about finding the machine which answers your needs in the price bracket you can afford.

Practical sewing

All that most people will need for everyday dressmaking is a machine with a good straight stitch and a reverse for ending off seams, a good zigzag with adjustable width, and one which makes clear neat buttonholes. A machine which tacks is also an advantage. In the way of attachments, the zipper foot, the roller foot and the buttonhole foot are the most used.

The zipper foot. This is constructed to enable you to sew right up to a zip edge without the zipper teeth being under the presser foot. The zipper foot is usually provided with a new machine as part of the purchase. When buying a zipper foot you will, of course, make sure that it is for your particular make of machine.

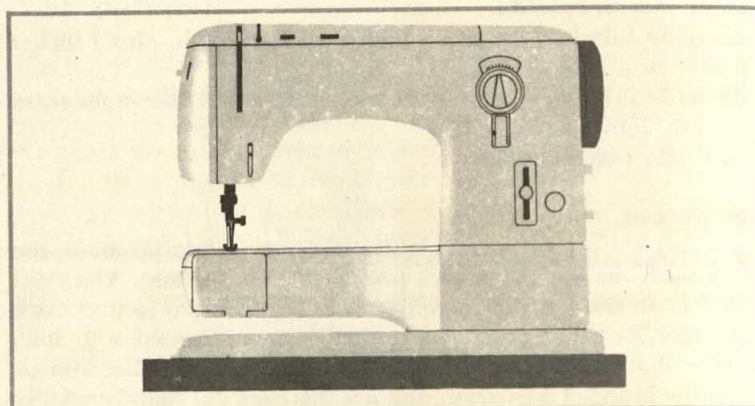
Roller foot. This has two roller-type wheels with a rough surface—very useful when sewing on materials like PVC and leather which can be difficult with an ordinary straight-stitch foot where the machine sticks, jumps forward, sticks again. But with a roller foot you can control the feed with ease. The roller foot is also very good for sewing pile fabrics such as velvet, corduroy and mohair.

The buttonhole foot and button plate. Some buttonhole feet are specially grooved so that the buttonhole can pass underneath. It is an advantage if the foot is made of plastic so that you can see the work through it.

The button plate is for sewing on buttons, which may be helpful if you have a lot to sew on, but hand-sewing is usually efficient enough.

Further practical sewing

Hems. The rolled hem foot is ideal for edgings of scarves and for very fine rolled hems on chiffon. The foot does all the work for you



A free arm machine, useful for stitching narrow parts of a garment ▲



▲ A special foot for narrow braiding



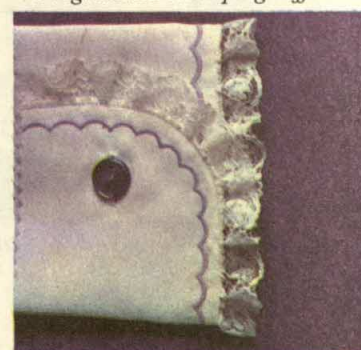
▲ Special zipper foot in action

▼ Lace trim stitched with a zigzag

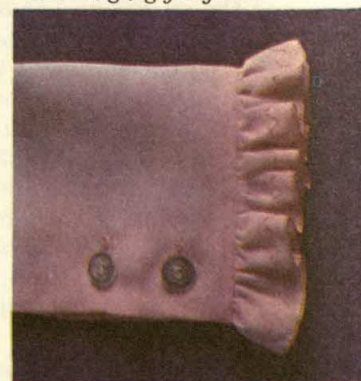
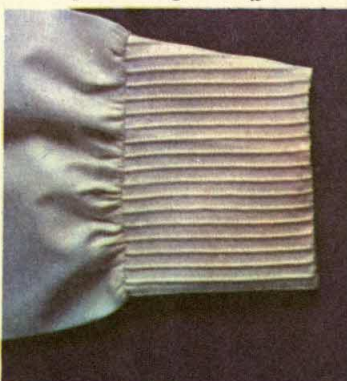
▼ Programmed scalloping cuff trim



▼ Fine pin tucking on a cuff



▼ Fine zigzag for frills

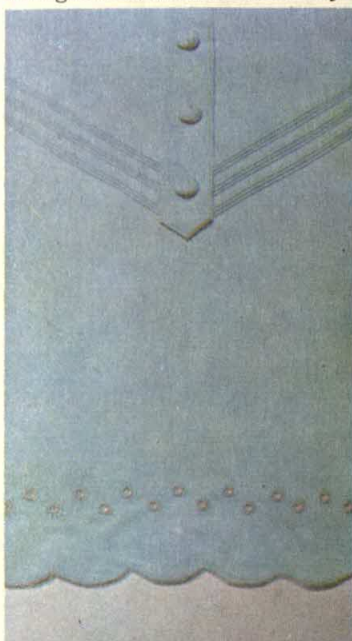




▲ Programmed machine embroidery



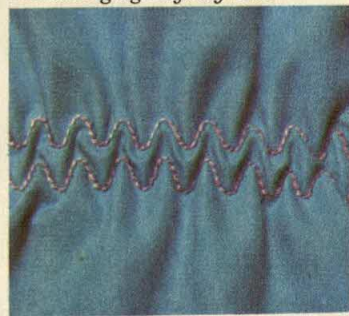
▲ Machined tailor's tacks



▲ Pin tucks, eyelets and scalloping



▲ Shell edging on fine fabric



▲ Serpentine stitched elastic

Type of machine ►	Straight stitch	Swing needle	Automatic	
			semi	fully
Straight stitch and reverse	✓	✓	✓	✓
Zigzag with adjustable width		✓	✓	✓
Tacking	✓	✓	✓	✓
Adjustable stitch length	✓	✓	✓	✓
Zipper foot	✓	✓	✓	✓
Roller foot		✓	✓	✓
Buttonholes and button plate		✓	✓	✓
Rolled hem foot	✓	✓	✓	✓
Blind hemming			✓	✓
Darning		✓	✓	✓
Gathering	✓	✓	✓	✓
Shirring	✓	✓	✓	✓
Tailor's tacks			some	some
Bias binding		✓	✓	✓
Industrial overlocking				some
Running stitch or 3-point zigzag		some	some	some
Serpentine stitch			some	some
Pin tucking		some	✓	✓
Eyelet foot and plate			some	some
Shell edging			✓	✓

by rolling and sewing in one operation.

There is also a blind hemming or blind stitch foot for making hems on medium-weight fabrics. But, on the whole, hems are better done by hand.

Darning. A darning foot and plate for darning household linen and clothes.

Gathering and shirring. Most machines have a special foot which will gather and shirr all fabrics.

Tailor's tacks. As you can see from the picture there are machines which do tailor's tacks like the hand-worked version.

Bias binding. The binder foot sews on the bias binding and binds the raw edge in one operation.

Industrial overlocking. Some of the fully automatic machines do overlocking which is similar to industrial overlocking. This is not quite the same as a zigzag finish. There are no gaps between the stitches at the edge, thus eliminating all possibilities of fraying.

Running stitch or 3-point zigzag. A number of automatic and semi-automatic machines can perform this stitch. It is ideal for sewing fabrics which fray easily, like linen or any loosely-woven fabric, and is also used on stretch towelling. It has the function of a neatening stitch. The serpentine stitch is similar to the 3-point zigzag and is used for putting on elastic as shown here.

Sewing for decoration

Many machines today do some embroidery and a quick look at the machine manual will tell you all you need to know about this.

Some have discs or cams which are inserted into the machine and contain the blueprint of the pattern, while others have a dialling system programmed into the machine.

As you can see from the examples there are ways of decorating with a machine other than embroidery. For instance, on the cuffs shown here a narrow zigzag is used to edge a fine fabric—it is also used to sew on lace. Here are a few of the more useful decorating effects:

Pin tucking. A special grooved tucker foot used with twin needles was used for the example shown on this page. The spacing of the tucks can be easily varied.

Eyelet foot and plate. This is for making eyelets, as shown in the illustration.

Shell edging. A special programmed stitch was used for the shell edging in the example.

Free arm or flat bed

Having decided what you want your machine to do and the type of machine you are going to buy, you may then be confronted with yet one more choice, namely whether to buy a free arm or a flat bed machine. The difference between these two machines is slight. The free arm is usually a little more expensive and only comes in portable models whereas cabinet models are all flat bed. A free arm machine can be useful when you are stitching narrow parts of a garment, such as sleeves and cuffs, and particularly if you are going to flat fell the seams as these sections will fit round the arm of the machine. All free arm machines have a special plate which you can put round the arm to make a flat bed for supporting the work.

Sewing classes

Having bought a new machine you will want to make full use of it. Many companies give free lessons on how to use their machines and these lessons are worthwhile attending.

Summing up

The chart (left) covers all the special features discussed in this chapter and will help you see at a glance the type of machine which will be the most useful for you.

Junior fashion flair

Floribunda fowls

There are many delightful ways of using these flowery fowls; as designs for appliqué, to embroider and for making felt novelties.

1. Cut out in gay printed fabrics, the chick makes an amusing appliqué for children's clothes

2. Mother hen makes an apron pocket and her chick a pocket for children's clothes or babies' bibs

3. An egg holder made from single felt to brighten the breakfast table. The mother hen appliquéd on linen makes a table mat.

4. Enlarge the designs for patterns for friendly nursery cushions, a night dress case or a wall panel

5. A comfortable mother hen made of double thickness felt with appliquéd flowers from felt scraps, makes a delightful kitchen egg bowl or bread basket

Golden Hint. When making hen or chick shaped pockets for aprons or dresses, cut the shape out in both a contrasting fabric and a lining fabric. Join the two pieces, right sides facing leaving A—B open. Turn to the right side, press, turn edge A—B under, pin and tack in position. Top stitch, $\frac{1}{8}$ in from edge, C—A, B—D, leaving D—C open for pocket opening. The same method is used for attaching patch pockets.

If the hen is made as a stand up toy, the oval shape is used for the base, matching A—A and B—B.





Pattern Library

Two colour gros point

This crisp canvas work design is worked in gros point which is just like tent stitch but worked over more threads of canvas. In this case each stitch is worked over 3 threads up and 3 threads across.

An all-over pattern such as this is ideal for cushions, hand bags, stool or seat covers and needle-made rugs.

Use single-weave canvas with 18 threads to lin. The design illustrated is worked in DMC Broderie Matte in white and blue 2799.

For chilly days in toy-town

Specially for younger knitters, here are Gregor and Sasha again, snug in their new play outfits. Don't they look smart in their cabled roll-neck jumpers and flared trousers?

These patterns are an opportunity for you to practise cable stitch—if you want to refresh your memory about cable stitch, refer to Knitting Know-how chapter 21. These patterns are also good practice in pressing and making up. You will see from chapter 10 how important it is to sew pieces together in the right order. There are more clothes for Gregor and Sasha in later chapters of Knitting Know-how.

For one outfit you will need

 Patons Cameo Crepe
 **Sweater** 2oz
 **Trousers** 1oz

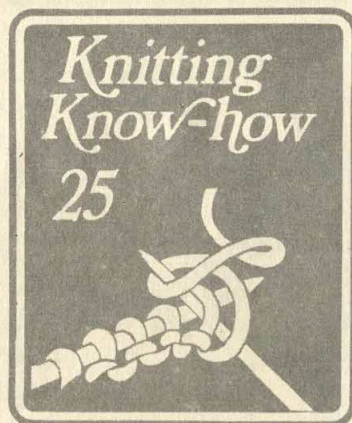
 One pair No.10 needles
 One pair No.11 needles

 One cable needle

 One hook and eye

Basic yarn tension

7 sts and 9 rows to 1in
over st st worked on
No.10 needles



1st row *K1, P1, rep from * to end.

Rep 1st row 5 times more.
Change to No.10 needles.
Commence patt.

1st row P2, *K4, P4, rep from * to last 6 sts, K4, P2.

2nd row K2, *P4, K4, rep from * to last 6 sts, P4, K2.
Rep 1st and 2nd patt rows once more.

5th row P2, *sl next 2 sts on to cable needle and hold at front of work, K2, K2 from cable needle—called C4F—P4, rep from * to last 6 sts, C4F, P2.

6th row As 2nd.

These 6 rows form patt and are rep throughout.
Work 1st-6th rows 5 times more.

Shape armholes

Keeping patt correct cast off 2 sts at beg of next 2 rows.
Dec one st at each end of next 4 rows.
Work 8 rows without shaping.

Shape neck

1st row (RS) Patt 12 sts, turn.
**Work 1 row.

Dec one st at neck edge on next 2 RS rows.
Work 1 row.

Cast off 10 sts. **

With RS facing slip centre 12 sts on to holder.

Rejoin yarn to rem sts and patt to end of row.

Complete as given for other side, working from ** to **.

Front

Work as given for Back until armhole shaping is complete. (36 sts.) Work 4 rows without shaping.

Shape neck

1st row Patt 12 sts, turn.

*** Work 1 row.

Dec one st at neck edge on next 2 RS rows.

Work 5 rows.

Cast off 10 sts.***

With RS facing sl centre 12 sts on to holder.

Rejoin yarn to rem sts.

Work 1 row.

Complete as given for other side from *** to ***

Sleeves (both alike)

Using No.11 needles cast on 24 sts.

Work 6 rows K1, P1 rib.

Change to No.10 needles.

Work in patt as given for Back, inc one st at each end of 7th and every following 6th row until there are 34 sts.

Work 5 rows without shaping.

Shape top

Cast off 2 sts at beg of next 2 rows.

Dec one st at each end of every RS row until 20 sts rem. Cast off.

Collar

Join left shoulder seam.

With RS facing and No.11 needles K up 8 sts down right back, K12 from back holder, K up 8 sts up left back, K up 12 sts down left front, K12 from front holder, K up 12 sts up right front. Work 20 rows K1, P1 rib. Cast off in rib.

Trousers (right leg)

Using No.10 needles cast on 44 sts.

K 4 rows.

5th row S1 1, P to last st, K1.

6th row S1 1, K to end.

Rep 5th and 6th rows 3 times more.

13th row S1 1, P2 tog, P16, P2 tog, P2, P2 tog, P16, P2 tog, K1.

14th row As 6th.

Rep 5th and 6th rows 6 times more.

Next row S1 1, P2 tog, P14, P2 tog, P2, P2 tog, P14,

P2 tog, K1. Work 7 rows without shaping. Continue inc one st at each end of next and every following 8th row until there are 42 sts, then every RS row until there are 50 sts. Work 1 row. Place marker threads at each end of last row to mark beg of body.

Shape body

Cast off 3 sts at beg of next 2 rows.**

Dec one st at beg of next and every following 4th row and dec one st at end of next and every following 8th row until 35 sts rem. Work 1 row.

Next row K3, P to end.

Next row K.

Rep last 2 rows 4 times more.

Next row K3, *P1, K1, rep from * to end.

Next row *P1, K1, rep from * to last 3 sts, K3.

Rep last 2 rows once.

Cast off.

Trousers (left leg)

Work as given for right leg to **

Dec one st at beg of next and every 8th row and dec one st at end of next and every 4th row until 35 sts rem.

Next row Cast on 3 sts, K to end.

Next row P to last 3 sts, K3.

Next row K.

Rep last 2 rows 4 times more.

Next row *K1, P1, rep from * to last 3 sts, K3.

Next row K4, *P1, K1, rep from * to last st, P1.

Rep last 2 rows once. Cast off.

To make up

Press pieces under a damp cloth with a warm iron, avoiding ribbing.

Sweater. Join shoulder and collar seam. Join side and sleeve seams. Set in sleeves.

Trousers. Seam legs to marker threads. Sew body seam from Back to markers and Front from markers to extra cast on sts. Sew cast on sts below knitted edging of right leg. Sew hook and eye at waist to close opening.

Sweater back

Using No.11 needles cast on 48 sts.



All-male waistcoat



Mens' waistcoats are having a big revival for casual as well as formal wear.

Sizes

To fit 38[40:42:44]in chest
Length at centre back, 20½
[21½:22:23] in.

The figures in brackets []
refer to the 40, 42 and 44in
sizes respectively.

Basic yarn tension

6 sts and 8 rows to 1in
over st st worked on No.8
needles.

Materials shown here

Pingouin Double Knitting
11[12:13:14] balls
One pair No.8 needles
One pair No.10 needles
Five buttons
Stitch holder

Back

Using No.8 needles cast on
119[125:131:137] sts.

1st row K1, *P1, K1, rep
from * to end.

2nd row P1, *K1, P1, rep
from * to end.

Continue in K1, P1 rib until
work measures 11 [11½:12:
12½] in from beg.

Shape armholes

Cast off 6 sts at beg of next
2 rows.

Dec one st at each end of
every row until 81[85:89:93]
sts rem.

Continue without shaping
until armholes measure
5½[6:6½] in from beg.
Inc one st at each end of next
and every following 10th row

until there are 87[91:95:99]
sts.

Continue without shaping
until armholes measure
9½[10:10½] in from beg.

Shape shoulders and neck

Next row Cast off 7 sts, rib
28[29:30:31], cast off 17
[19:21:23] sts, rib to end.
Complete left shoulder first.
Cast off at armhole edge at
the beg of next and following
alt rows 7 sts twice and
5[6:7:8] sts once, *at the same
time* cast off 3 sts at neck
edge on following 3 alt rows.
With WS of work facing
rejoin yarn to rem sts and
complete to match first side.

Left front

Using No.8 needles cast on
3 sts.

Commence patt and shaping

1st row P1, K1, P1.

2nd row Inc in first st
(centre edge), K to last st,
inc in last st (outside edge).

3rd row K twice into first
st, P1, K1, P1, K twice
into last st.

4th row K twice into first
st, K to last st, K twice
into last st.

Keeping patt correct, inc
one st at each end of every
row 3[5:7:9] times more.
Continue to inc one st at
centre edge on every row
12 times more, *at the same
time* cast on at outside edge
9 sts 4 times. 63[67:71:75] sts.
Dec one st at outside edge
on every 8th row 4 times,
then inc one st at this edge
on every 6th row 6 times,

at the same time, when inc
at centre front edge are
completed, work straight
for ¼[½:¾:1]in, ending at
centre front edge and working a
buttonhole on next 2 rows
as follows

Next row Patt 2 sts, cast
off 2 sts, patt to end.

Next row Patt to last 2 sts,
cast on 2 sts, patt 2 sts.
Work 4 more buttonholes in
this way at intervals of 2½
[2½:2½:2½]in measured
from centre of previous
buttonhole.

Work until outside edge
measures 10½[11:11½:12]in
from beg, ending at side edge.

Shape armhole and front

Next row Cast off 6 sts,
patt to last 2 sts, work 2 tog.
Dec one st at neck edge on
every following 3rd row
21[22:23:24] times more,
at the same time dec one st at
armhole edge on every row
14 [16:18:20] times, then
continue until armhole
measures 5½[6:6½]in from
beg, ending at armhole edge,
then inc one st at beg of next
and every following 10th
row 3 times in all. Continue
until armhole measures
same as Back to shoulder,
ending at armhole edge.

Shape shoulder

Cast off at beg of next and
every alt row 7 sts 3 times
and 5[6:7:8] sts once.

Right front

Work as given for Left
front, reversing all shaping
and omitting buttonholes.

The waistcoat front is in rice stitch, giving a fabric effect ▼

To make up

DO NOT PRESS.

Join shoulder seams using
back st.

Armbands Using No.10
needles and with RS facing,
K up 102 [108:108:114]
sts evenly round armhole.
K 2 rows. Cast off.

Right front edge Using
No.10 needles beg at side
edge and K up 43
[45:47:49] sts to centre
point. K 2 rows, inc one st
at centre point on each row.
Cast off.

Using No.10 needles, beg at
centre point and K up
25[27:29:31] along shaped
edge, 65[68:71:74] along
centre front straight edge,
64[67:67:70] along shaped
edge of neck and 19[20:21:22]
sts to centre back neck.

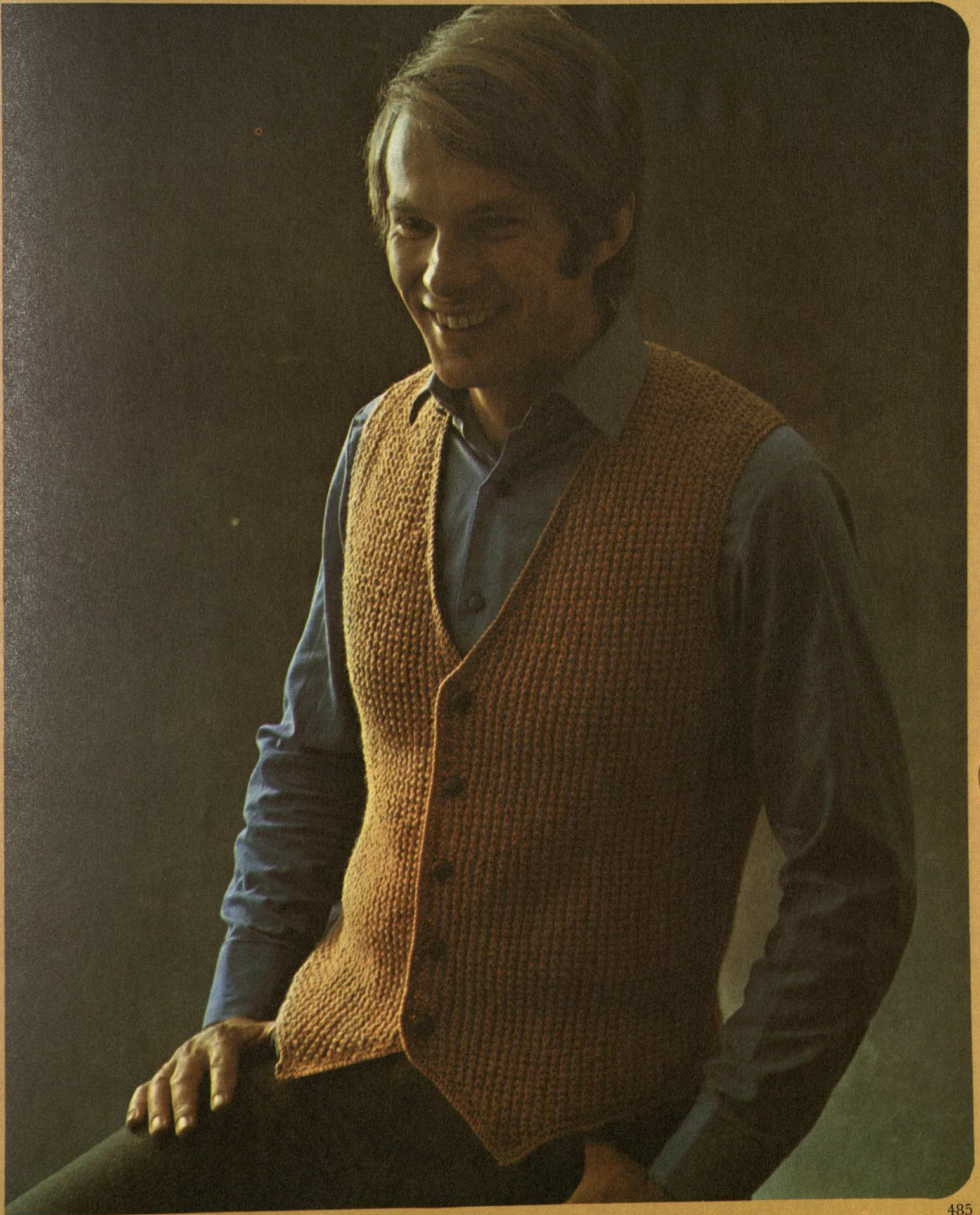
K 2 rows, inc one st at centre
point on each row. Cast off.

Left front edge Using No.10
needles beg at centre back
neck and K up 19[20:21:22]
sts, 64[67:67:70] along
shaped edge of neck, 65
[68:71:74] along centre
front straight edge and 25
[27:29:31] along shaped
edge to centre point.

K 2 rows, inc one st at centre
point on each row. Cast off.

Using No.10 needles, beg at
centre point and K up 43
[45:47:49] sts to side edge.
K 2 rows, inc one st at
centre point on each row.
Cast off.

Join side and armband seams.
Join Right and Left front
edges at centre point.
Neaten buttonholes and sew
on buttons.





A little of what you fancy

This chapter shows how groups of stitches can be built up to form fancy and lacy-looking patterns. All the stitches on these pages are open stitches with the exception of lattice stitch, which forms an attractive diamond pattern on a close fabric background.

Any leftover oddments of yarn can be used to practise these stitches, using a No. 3-50 (ISR) hook.

Fan stitch

Make a number of chain divisible by 8, plus 1.

1st row. Into 2nd ch from hook work 1dc, work 1dc into each ch to end. Turn.

2nd row. 2ch, 1dc into each dc to end. Turn.

3rd row. 5ch, miss 3dc, *(1tr, 3ch, 1tr) into next dc, 2ch, miss 3dc, 1tr in next dc, 2ch, miss 3dc, rep from * ending with 1tr in last st. Turn.

4th row. 2ch, *2dc in next space, 1ch, 5dc in next space between tr, 1ch, 2dc in next space, 1ch, rep from * ending with 2dc in last space, omit last ch and work 1dc in turning ch. Turn.

5th row. 2ch, 1dc in first dc, 1ch, work petals thus: *yrh, insert hook into first dc of 5dc of previous row, yrh, pull through loop, yrh, put hook into same dc, yrh, pull through loop, yrh, pull through all 7 loops on hook, rep from * into each of next 4dc, 1ch, miss 1ch and 2dc, work 1dc into next 1ch space, 1ch, miss 2dc and 1 ch, rep from * ending with 1dc and omitting last ch. Turn.

6th row. 5ch, *1dc in space between 2nd and 3rd petals of next petal group, 2ch, 1dc in space between 3rd and 4th petals, 2ch, (1tr, 2ch, 1tr) all into next dc between petal groups, 2ch, rep from * omitting 2ch and 1tr from last rep. Turn.

7th row. 2ch, 3dc into first space, work 2dc into every space to end, 1dc in 2nd ch of turning ch. Turn.

Rows 2-7 form pattern and are repeated throughout.

Lattice stitch

Make a number of chain divisible by 4, plus 3.

1st row. Into 2nd ch from hook work 1dc, work 1dc into each ch to end. Turn.

2nd row. 2ch, 1dc into each dc to end. Turn.

3rd row. As 2nd.

4th row. 2ch, 1dc into each of next 2dc, insert hook from front to back of work in first st of 1st row, yrh, draw up long loop, yrh and pull through first loop on hook, miss 4sts on 1st row, insert hook from front to back in next space, *yrh, draw up long loop, yrh and pull through first loop on hook, yrh and draw through all 3 loops on hook, miss 1dc behind this st, work 1dc in each of next 3dc, insert hook into same space as last loop worked, yrh, draw up loop, yrh and draw through first loop on hook, miss 4sts on 1st row, insert hook from front to back in next space, rep from *, ending with 3dc. Turn.

Rep 2nd row 3 times more.

8th row. 2ch, 1dc into next dc, insert hook into st formed where loops join in 4th row, yrh, draw up loop, yrh and draw through first loop on hook, yrh and draw through both loops, miss dc behind this st, work 1dc into each of next 3dc, *insert hook from front to back in same place as first loop, yrh, draw up loop, yrh and draw through first loop on hook, insert hook in st joining next 2 loops on 4th row, yrh, draw up loop, yrh and draw through first loop on hook, yrh, draw through all 3 loops on hook, miss 1dc behind this st, work 1dc into each of next 3dc, rep from * to end, with last loop pulling yarn through first loop on hook, insert hook in last dc on 4th row, yrh, draw through loop, yrh, draw through all 3 loops on hook, miss 1dc behind this st, work 1dc into each of next 3dc. Turn.

Rep 2nd row 3 times more.

12th row. 2ch, 1dc into next 2dc, insert hook from front to back into st formed on 8th row, yrh, draw up loop, yrh, pull through first loop on hook, *insert hook into next joining loops in 8th row, yrh, draw up loop, yrh, draw through first loop on hook, yrh, draw through all 3 loops on hook, miss 1dc behind this st, work 1dc into each of next 3dc, insert hook in same place, yrh, draw up loop, yrh and draw through first loop on hook, rep from * ending with 3dc. Turn.

Rows 5-12 form pattern and are repeated throughout.

Triangle stitch

Make a number of chain divisible by 3, plus 2.

1st row. Into 2nd ch from hook work 1dc, 1dc into each ch to end. Turn.

2nd row. 4ch, *miss 2dc, work 1tr into next dc, insert hook into 2nd missed dc behind tr just worked, work 1tr, 1ch, rep from * ending 1tr. Turn.

3rd row. 2ch, miss first tr, work 1dc into each st to end, ending 1dc into 3rd ch of turning ch. Turn.

Rows 2 and 3 form pattern and are repeated throughout.

Crazy stitch

Make a number of chain divisible by 6, plus 2.

1st row. Into 2nd ch from hook work 1dc, *2ch, miss 2ch, work 3tr into next ch, 2ch, miss 2ch, 1dc into next ch, rep from * ending with 1tr in last ch. Turn.

2nd row. *2ch, 1dc into space before 3tr group of previous row, 2ch, 3tr into 3rd tr of previous row, rep from * ending with 1tr in space between last dc and turning ch. Turn.

The 2nd row forms pattern and is repeated throughout.

Chainmail stitch

Make a number of chain divisible by 2, plus 1.

1st row. Into 2nd ch from hook work 1dc, 1dc into each ch to end. Turn.

2nd row. 3ch, miss first dc, *insert hook in next st, yrh, draw yarn through, yrh, draw through first loop on hook, yrh, draw through first loop on hook, yrh, draw through 2 loops on hook, 1ch, miss 1dc, rep from *, ending 1tr in last st. Turn.

3rd row. 2ch, work 2dc into each space of previous row to end. Turn.

Rows 2 and 3 form pattern and are repeated throughout.

Using these stitches for a stole

Any of these attractive fancy stitches can be used to make a huge fringed stole.

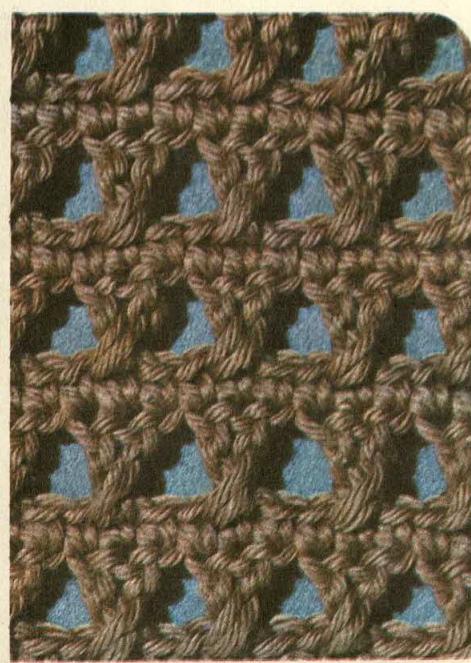
Begin and end with two rows of trebles and allow for five extra trebles at each end of the rows, to give a border effect. When completed, trim the short edges with two rows of scallops, by working four chain, missing one treble, then working one double crochet into the next treble and adding a fringe to the next scalloped row.



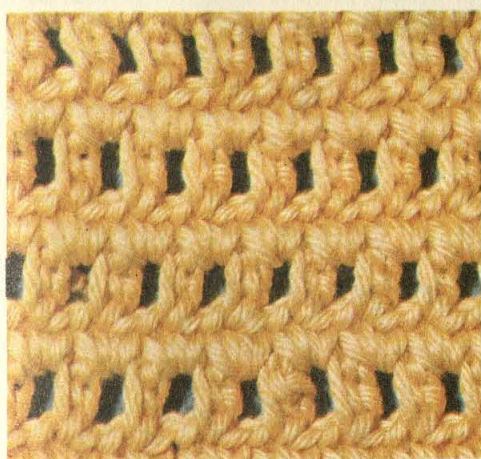
Fan stitch ▲
Chainmail stitch ▼



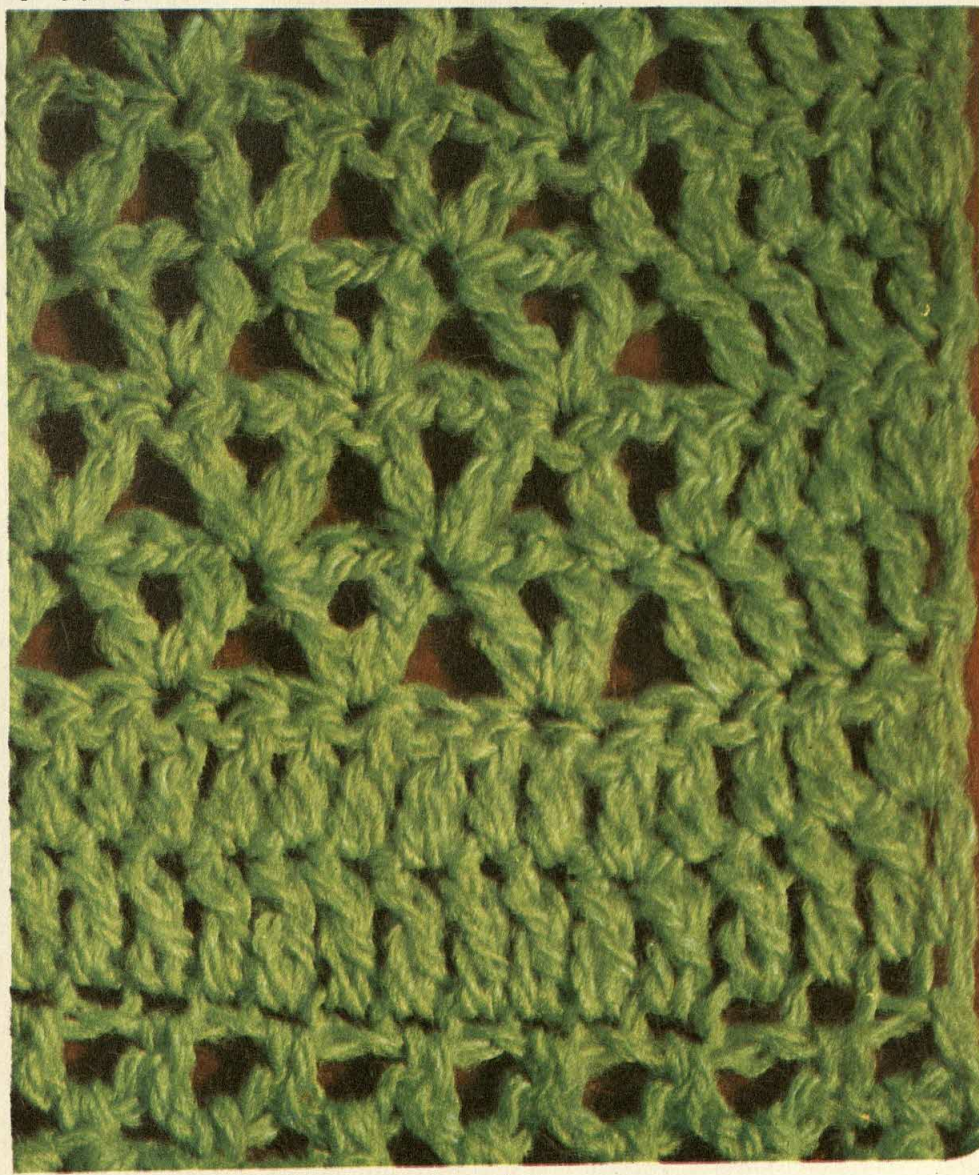
Lattice stitch ▲
A pretty fringed stole crocheted in lacy jasmine stitch (Crochet Know-how chapter 20)



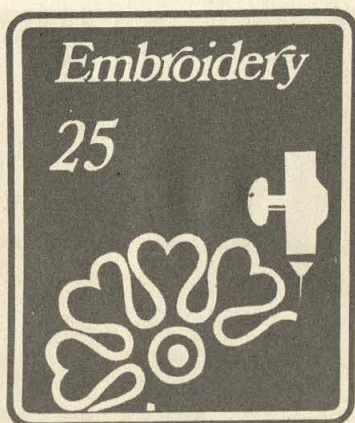
Triangle stitch ▲



Crazy stitch ▼



Embroidery by machine



In recent years, embroidery designers have become more fully aware of the tremendous design potential of machine embroidery—not only for clothes and household linen but also for pictures and wall hangings.

Whether you have an up-to-date fully automatic machine or are still using your Mother's old treadle, you can produce beautiful effects and patterns yourself. In this chapter and the following embroidery chapters, Golden Hands explains the know-how of this exciting and rewarding twentieth century craft. The sampler illustrated opposite shows that even an ordinary domestic machine can work wonders!

The main advantage of machine embroidery over hand embroidery is obviously one of speed. How much you can achieve is naturally related to how sophisticated your machine is and although it is possible to do some machine embroidery even if you only have a treadle or hand-operated machine, there must be limits.

There are three types of machine embroidery; straight stitching with the foot on the machine, using varying threads for decorative effects; free embroidery with the foot off the machine; automatic pattern embroidery. (Interesting effects can be achieved using the straight stitch method, by winding thicker thread on to the spool).

Free machine embroidery

For free machine embroidery, the foot of the machine is removed and the teeth which feed the material under the needle, lowered. Once this has been done, the fabric itself can be moved in every direction while the machine is running.

Uses of machine embroidery

The adaptability of machine embroidery is, of course, similar to that of hand embroidery. It helps to make clothes look more individual, adds interest to household items like towels and tablecloths, or becomes an art form making appliqué pictures.

Once you have followed the machine embroidery chapters and mastered the basic technique, you will then be able to experiment and work out new and original ideas.

What your machine can do

The old treadle machine was foot operated, strong and could be relied upon to do a running line of stitching on almost any fabric, however thick. It was used for dressmaking and household sewing. With the machine foot still in place it is possible to do several simple, thicker stitches with thicker than normal threads in the spool. With the foot off, you will be able to experiment with a basic running stitch of varying thicknesses and with different tensions.

The hand-operated models came next and these were smaller, portable and more convenient except that they were only straight

stitch machines and slow to work with as they leave only one hand free to guide the fabric.

Once again, with the foot on the machine it is possible to experiment with thicknesses of yarn. But free embroidery with the foot off the machine is not possible because you need both hands free to guide the fabric.

The simple electric model enabled the operator to use both hands to guide the fabric and to sew faster in a straight stitch.

Again, with the foot on, this machine will work simple stitches in thicker yarns. Once you have taken off the foot you will be able to experiment with yarns, stitch sizes and tension variations.

The electric zigzag machine which was introduced after the second world war was more versatile and this machine made zigzag as well as straight stitches available to the public. It also added the facility to sew a stitch with a width as well as length.

With the foot still on this model you will be able to experiment with thicker stitches, zigzag and satin stitches. On some models there is a shuttle design for twin needles to work tucking, appliqué, eyelet holes and hemstitching. In free embroidery you will have a choice of basic running stitch plus zigzag stitch and variations.

Fully automatic machines with built-in patterns set in motion with the flick of a lever were the next advance.

There are obvious advantages in having this kind of machine to do embroidery. With the foot still on the machine you can try thicker stitches plus zigzag and satin stitch patterns, using the twin needles for double patterns and tucking, appliqué, eyelet holes and hemstitching. In free embroidery the basic running stitch plus the zigzag stitch can be used.

Free arm machines are not very suitable for machine embroidery unless they adapt to an ordinary flat-bed style.

Preparing to work

Needles for machine embroidery

With machine embroidery, needles should be carefully selected because the eye will have to accommodate a thread which might not normally be teamed with the particular fabric.

As with straight-forward sewing, care should be taken with the choice of needle used in the machine. A thin fabric requires a thin needle, for example, No.11 English or 70 Continental, and fine cotton. A medium fabric requires a No.11 or 14 English needle, 80 Continental and medium thread. A thick fabric should be worked with a No.16 English needle or 90 Continental and a slightly thicker thread.

Threads for machine embroidery

As well as the normal sewing cottons in varying thicknesses, embroidery and decorative stitches can be worked in machine embroidery cotton No.50 or No.30. Thicker embroidery threads can be wound on to the spool.

Stitch length and tension

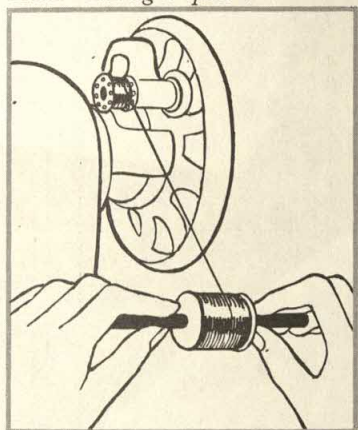
Experiment with altering tensions and length of stitch. In most cases tensions must be adjusted for the top thread and are marked in numbers on a disc or indicated by a plus or minus sign. Spool cases have either one or two screws. When there are two, the one on the left is a set screw which holds the tension bar in place and the one on the right is the tension screw. When the spool case has only one screw, then that is the tension screw.

Turn the tension screw clockwise with a small screwdriver to tighten the thread and anti-clockwise to loosen it. Embroidery generally requires a tension slightly looser than normal.

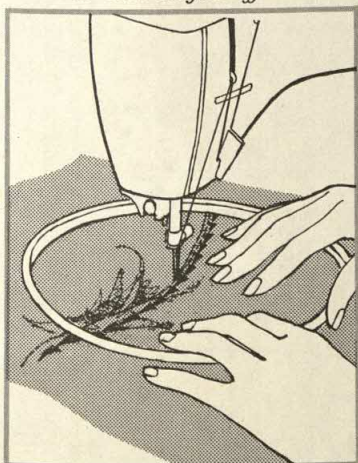
The stitch length, if adjustable, is usually indicated by a numbered dial or lever.



Machine embroidery, raised areas ▲
Hand-winding a spool ▼



Machine embroidery on velvet ▲
Machine with the foot off ▼



Treadle and simple electric

1. Stitching with loose tension, thick yarn in spool.
2. Vermicelli effect in a free pattern using a small stitch
- 3-6. Straight stitch with a thick yarn in the spool
7. Free pattern in straight stitch, hand applied beads
- 8-13. Different yarns on the spool
14. Applied ribbons using a straight stitch down each edge
- 15-20. As for rows 8-13.

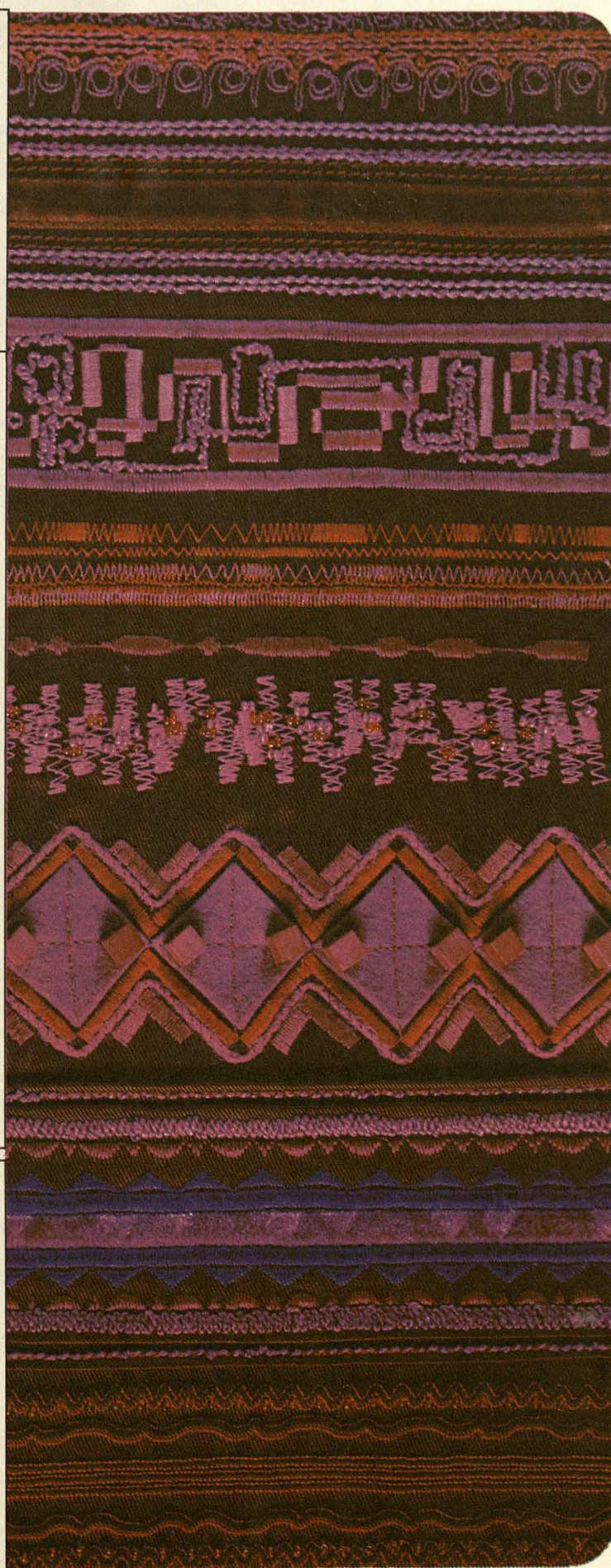
Zigzag machine

21. Satin stitch
22. Pattern built up using varying widths of satin stitch which are linked with lines of straight stitching using a thicker thread in the spool.
23. Satin stitch
- 24-28. Satin stitch and zigzag worked in varying widths, spacings and tensions
29. Satin stitch worked in varying widths by moving the stitch width lever by hand
30. Decoration worked in free embroidery using zigzag stitch. Hand stitched beads.
31. A simple geometric pattern worked around felt diamonds and decorated with square wooden beads. The second row out from the diamonds is a length of wool couched to the fabric with a small zigzag stitch
32. Narrow tuck stitched with two rows of straight machining, one row simple the other using a thicker yarn in the spool and a loose spool tension
33. A deeper tuck stitched with a wide satin stitch and a thick yarn on the spool

Automatic machine

- 34 & 35. Automatic patterns
- 36 & 37. Satin stitch holding narrow velvet ribbon in place
- 38 & 39. Automatic patterns
40. As for 33
41. As for 32
- 42-48. Variations of tucking. Rows 42 and 48 are decorated with glass beads sewn on by hand.

(The numbers identify the row)



Collector's Piece

The lure of lace

The art and romance of lace-making has intrigued generations of women throughout the world. Although lace industries have faded out in Britain, bobbin lace-making has made a revival. Dating as far back as Ancient Egypt, bobbin work has always been one of the most popular methods of lace-making. The lace produced is often exquisite, and each type of bobbin lace has its own distinctive form. Possibly the finest of British laces, *Honiton*, requires great delicacy of work. Very fine thread is used, and the lace is made up from separate motifs, usually sprays or flower sprigs, and scroll work. *Bruges* lace also consists of separate motifs, joined together with bars or plaits. The motifs are sprays, leaves or flowers which are outlined with a thicker thread called a *cordonnnet*, giving them a raised and bolder look. *Bedfordshire* lace, more correctly known as *Bedfordshire-Maltese*, is adapted from the early laces made in Malta. It has no net and the pieces of lace are connected by bars so that the work is completed in one piece. A variety of designs can be used, usually geometric shapes like squares, circles and ovals.

Delicate and somewhat slow to make, *Buckinghamshire* lace is based upon Lille and Mechlin laces. The floral or geometric design is worked on to a fine net background and outlined with a thicker thread called a *gimp*.

Collar: *Bedfordshire* lace/Water Lily: *Honiton*-type/Fan: *Honiton*/Lavender Bag(upper): *Northamptonshire* and *Honiton*/Lavender Bag(lower): *Buckinghamshire*/Handkerchief: *Spanish* lace





The grace of lace



In the great lace-making cities of the world tourists can watch women making lace with such impressive skill. Of course, we could never hope to achieve what has taken a life-time's dedication to learn. But lacemaking can be an absorbing and fascinating hobby and with lots of patient practice you should be able to achieve quite ambitious results.

Making lace with bobbins is a craft with very ancient origins. In the areas where lace is still made, the craft has been handed down through the generations for hundreds of years. No-one is absolutely certain of exactly where bobbin lace, or pillow lace as it is sometimes called, was first made. The earliest traces of its history date from around the fifteenth century but experts still argue as to whether it was the Italians or the nuns of the Benedictine Order of Cluny in France who were the first bobbin lacemakers.

The traditional patterns are still practised today but Golden Hands plans to bring you new design ideas such as using thick gold threads and large bobbins to make sumptuous hangings, sleeves and collars.

The lace is made by intertwining a specific number of threads previously wound on to bobbins. There is no doubt about it, lacemaking is difficult at first and you must be prepared for a lot of patient practice until you have mastered the basic stages and can work them automatically. It is well worth persevering, though, because there can be fewer more fascinating and beautiful crafts.

Lacemaking materials

- | | |
|--------------------------------------|---|
| ☐ Bobbins | ☐ Lacemakers pins |
| ☐ Lace pillow | ☐ Pricking card |
| ☐ Thread | ☐ Punch or pricker point holder and points |

Bobbins. The bobbin is a wooden rod with a small head at one end. Some bobbins have beads threaded on the end to weight them. The thread is wound round the bobbin so that it acts as a spool and also weights the thread so that it can be more easily manipulated.

It is still possible to come across lace bobbins in antique or junk shops and these are often made of ivory. Because of their rarity value they can be quite expensive but you might be lucky enough to find some quite cheaply. Generally speaking, old bobbins are far more ornamental than new ones.

Lace pillow. The lace pillow is used as a base on which to work the lace and is usually cylindrical, about 14 inches long and 7 inches in diameter, although this can vary. The pillow should be very heavy and is usually filled with straw or sand. The shape of the

pillow is, however, purely a matter of tradition—in Bruges, for example, square pillows are used.

If you want to make your own lace pillow, choose a light-coloured covering because it is less tiring on the eyes when working. A very fine linen or cotton is a good choice of fabric but if you plan to fill the pillow with straw, hessian is just as suitable.

Special stands for lace pillows can be bought but you can just as easily use heavy books instead. The important thing is that the pillow must be kept firmly in place whilst the lace is being worked.

Thread. Lacemaking thread does not necessarily have to be very fine. Some modern laces are quite heavy with a bold look, but whatever the thickness of the thread, it must be strong and twisted.

Pins. Lace pins are used to hold patterns in shape until they are completed. They should be fine and long and in a metal which does not rust. Brass pins or brass-plated ones are best.

Pricking card. The pricking card is used to trace the lace pattern and you can buy this by the sheet. A pattern is marked out on the card and worked over it.

Pricker. The pricker, or punch, is used to make holes in the card pattern where the pins will be placed.

How to begin

Perfect lace depends on having a good chart and on having it firmly fixed to the pillow to prevent it from sliding about. If the circumference of the pillow is smaller than the length of the chart, add some padding between the pillow and the chart so that the ends of the chart meet. If you buy a ready-made chart, you will find that the patterns are marked with consecutive numbers at points where the thread passes. This makes things much simpler and it is best to use a bought chart when you are a beginner.

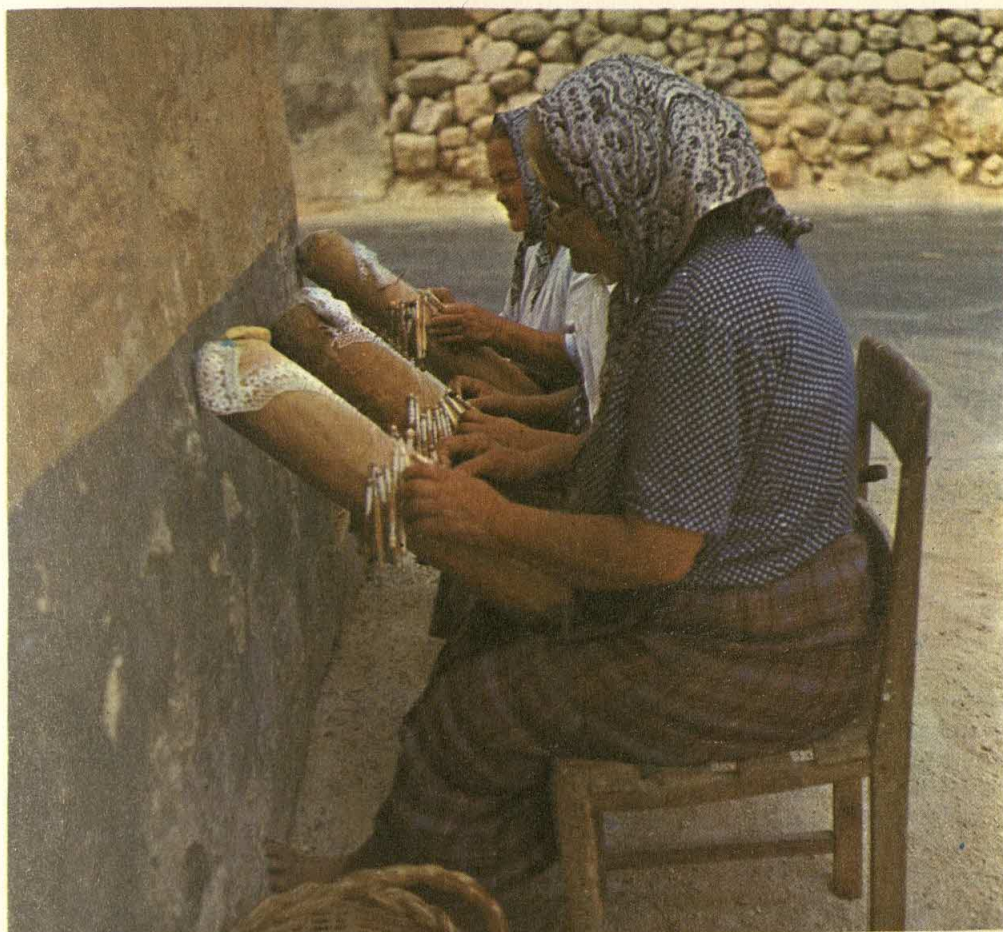
Winding the bobbins

1. Wind the thread round the narrowest part of the bobbin. Holding the bobbin in the right hand, arrange the end of the thread in a double loop by winding it twice round the first two fingers of the left hand.
2. Insert the head of the bobbin into the loop.
3. Hold the loop in place with the index finger of the right hand and pull the end of the thread with the left hand.
4. Continue to ease the thread through until the knot is in place.

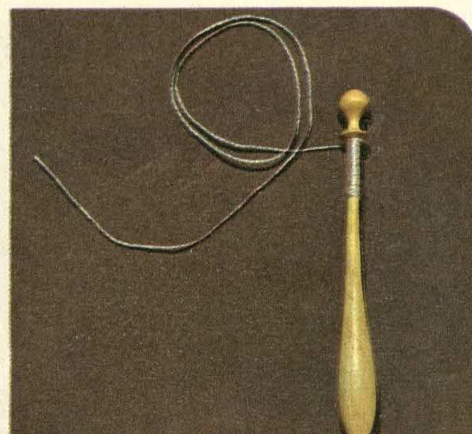
The number of bobbins used varies according to the lace being made, but it is always an even number. Not all the bobbins are used at the same time and when there are a great many the ones not being used are pinned to one side or tied together to keep them out of the way.

The length of thread between the bobbins and the lace should be about six inches, otherwise the threads can easily become tangled.

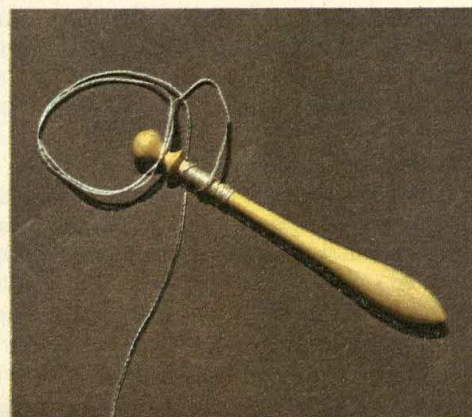
These are the tools of lacemaking and the basic method of preparing them. You can now go on to learning the basic steps of the bobbin movements which are described in detail in the next Bobbin Lace chapter. Practise the movements until they become comfortable and automatic. Continued working of these basic movements will produce an attractive braid which will make a trimming for clothes or household items, depending on your choice of yarn. In addition, Bobbin Lace chapter 2 shows you how to work a basic background—a slightly different technique, worked to a pattern in the same way as you do with more complex laces.



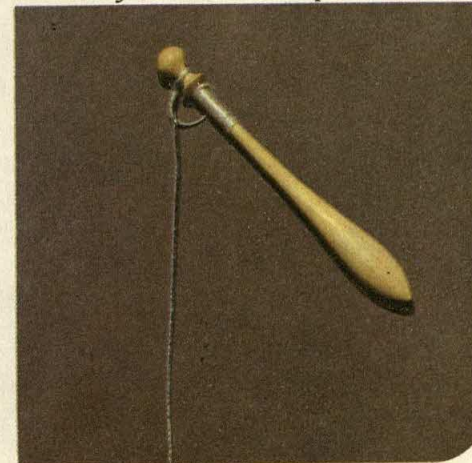
▲ Lacemaking still thrives in many places. Here you see the famous Maltese lace being made
▼ A bobbin lace pattern being worked on a pillow supported on a stand



▲ Wind thread on bobbin, loop the end twice
▼ Insert head of bobbin into loop



▲ Gently pull the thread end
▼ Gradually ease the knot into place



Making unlined curtains



Window curtains can work magic in the home—bringing a touch of brilliant colour to rooms which are dark or diffusing the harsh light of others. Problem windows can have their problems solved, or a room can be given a special character, with imaginative use of fabrics and window fittings. This chapter shows how to plan and make unlined curtains.

Making up sheers and nets

As these fabrics come in very wide widths, there is no need for widths to be seamed together. Selvages are usually very neat on these fabrics and side hems are unnecessary but all sewing should be finished off with a double back stitch to prevent the stitches coming undone. Use a special lightweight heading tape for gathering up.

The modern look: unlined, translucent semi-sheer curtains ▼

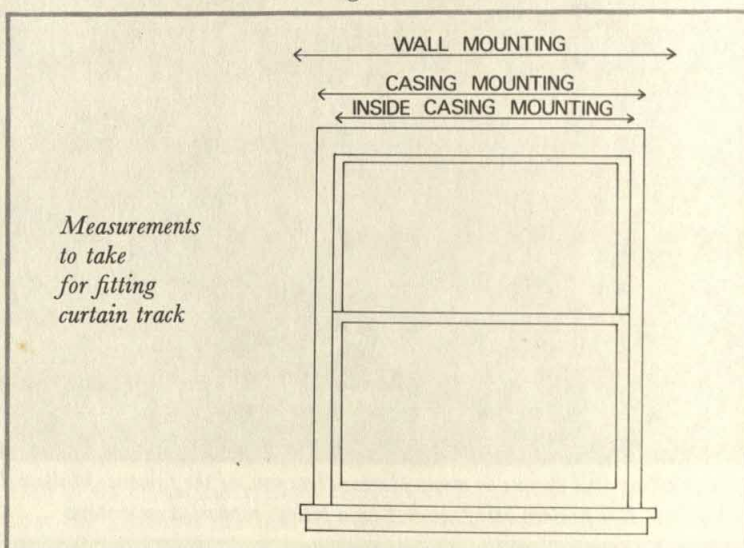


What you need to know

How to measure for curtain track

Before buying fabric for curtains, install curtain track on all windows to be curtained. Not only will your curtains look more professional hung from curtain track but they will wear better as well. Expanding wire is not at all satisfactory (except possibly for nets, although even these look more elegant on a track).

Curtain tracks should extend the width of the window plus 6 inches each end, so that the curtains can be drawn back off the window to give maximum daylight. If the curtains are to overlap in the centre, two sections instead of one continuous piece are required and 4 extra inches should be allowed on the length of each of the sections. Curtain track can be bought by the foot and each length of track will require two stops, to fix to the ends, which prevent the curtain hooks from running off.



Types of curtain tapes and hooks

The gathering and pleating of curtains is made easier by using the gathering tapes available in the shops. There are several different types available—some produce a soft gather, others deep formal pleats. The tape which produces soft gathers is designed to gather up approximately a double width of material. The more formal pleating tapes gather up as much as three times the fullness of material. Curtain hooks are available in both metal and nylon and are very similar in design and application. Most curtain tracks have their own range of hooks.

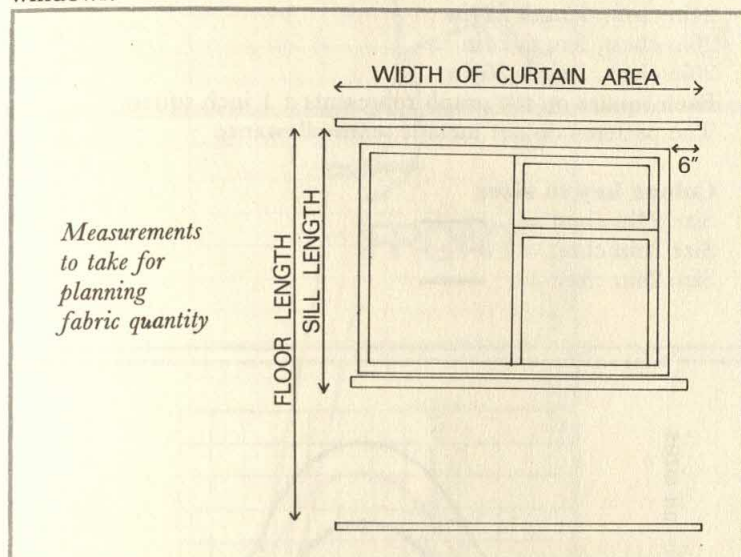
Which fabrics for unlined curtains

Unlined curtains show to best advantage with light filtering through them, and good fabrics for this are coarsely woven linen and Dralon semi-sheers. Some of the brilliantly patterned fabrics look even better with the light behind them but it may be necessary to have a second, lightweight curtain close to the window if privacy at night is necessary. Furnishing fabrics usually measure between 48 and 50 inches wide, while sheers and nets come in widths from 36 inches wide up to 120 inches wide.

How much fabric to buy

Measuring up for the amount of curtain material you require need not hold any fears. It is a matter of simple mathematics. First, measure for the width of fabric needed. Measure the length of the curtain track and multiply by two (for double fullness). To this, add a sum of inches for an allowance for side hems, usually two inches on each side of each curtain. Add a further 6 inches to each curtain width if they are to overlap in the centre. The total

is the width of fabric needed for the *pair* of curtains. For windows measuring more than 4 feet wide, it is necessary to join widths of material to achieve the overall width necessary for gathering. The chart shows the number of widths you will need for different sized windows.



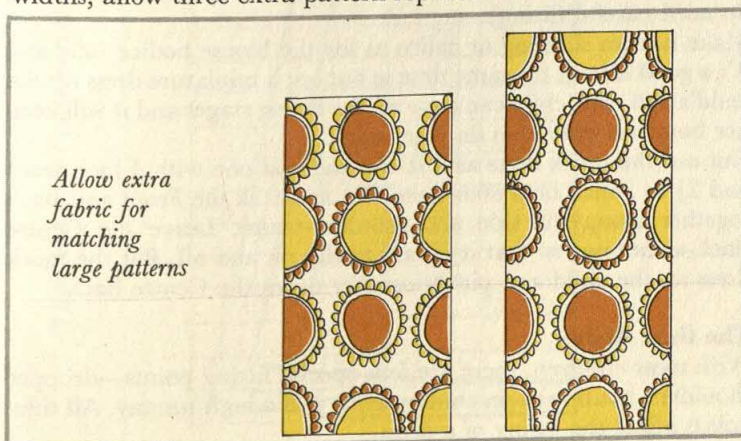
Widths of fabric required

Width of curtain area	Number of widths required per curtain (for simple gathered head)
4' 6" and under	1
4' 6"—5' 6"	1½
5' 6"—7' 6"	1½
7' 6"—10' 0"	2

How to measure for length

Using a steel tape or a yardstick, measure the curtain length from the curtain track to either the window sill or the floor (see diagram). To this measurement, add 6 inches for a double 3 inch hem at the bottom and add 2½ inches for the heading.

This measurement, multiplied by the number of widths required will give you the length of material required for a pair of curtains. If you decide upon a pattern with a large repeat, extra fabric will have to be allowed for matching. Widths seamed together must match as to pattern and all the windows in the room must match. The shop assistant will help you when you have chosen your fabric but for a general rule of thumb, you will need an extra pattern repeat on each curtain length: eg (see diagram) for three curtain widths, allow three extra pattern repeats.



Making up curtains

Cutting and seaming

Place the fabric on a large, flat surface for cutting—the floor is ideal if you haven't a large table. Make one end absolutely straight by drawing a thread and cutting along the line. Measure and mark with pins for the first width. Fold the material along the line marked with pins and cut along the fold. Match up the pattern if necessary, and cut off the second width in the same way: Continue until all the widths are cut.

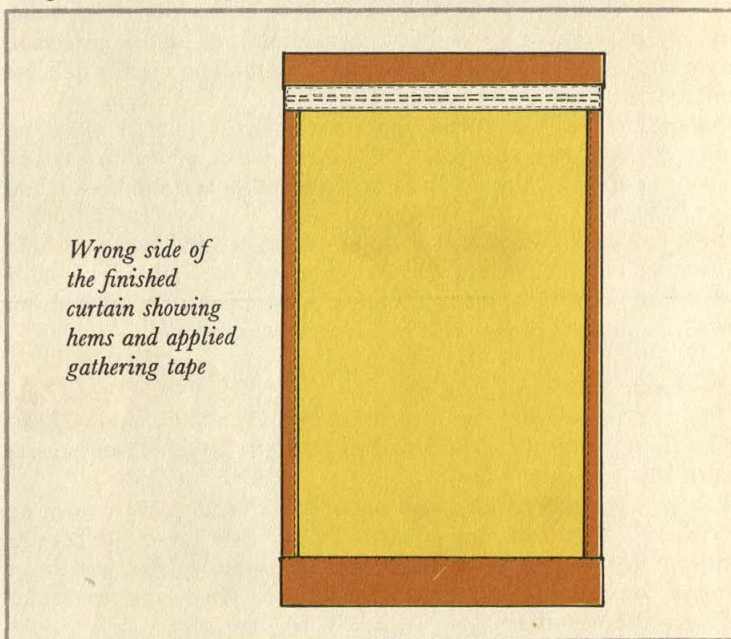
If it is necessary to cut half a width, for curtains taking ½ widths for instance, fold a width lengthwise, and cut along the fold. Cut selvages off both edges and join widths (and half widths), using a flat fell seam. Use a loose tension and a long stitch for machining the seams.

Sewing unlined curtains

Unlined curtains require a good hem at the sides to prevent them from curling back. Fold over one inch and then another inch, pin and tack and then machine the side hems or hand stitch using a loose blanket stitch, (each stitch about ¼ inch apart).

Turn up 3 inches and then another 3 inches on the bottom hem and stitch by hand, using a loose blanket stitch.

Turn the top edge of the curtain over 2½ inches and make a tacking line 1½ inch down from the folded edge. Cut a strip of gathering tape the width of the curtain plus 2 inches for turnings. Pull out the cords from the part of the tape to be turned under and pin and tack the gathering tape to the curtain along the line of tacking. Turn the ends of the tape under and tack along the bottom edge of the tape. If you are machining the tape to the curtain, machine both edges in the same direction to prevent any drag in the stitching which would show on the finished curtain.



Gathering curtains

Secure the cords at each of the tape by knotting them together or stitching them securely. Draw the cords up from the middle of the tape and ease the fabric so that it is evenly gathered and the correct width for the window. Knot the cords in the middle and catch them to the tape with one or two little stitches to prevent the knot from hanging down.

The advantage of gathering from the middle is that the gathers are easily released by cutting these little stitches and undoing the knot when the curtains need cleaning or laundering.

A great little dress



Here's a dress to delight a small member of the family. It's a basic pattern, shown here made up in cotton needlecord and trimmed with a sparkling white detachable collar. This little dress is given in three sizes, to fit a 24, 26, and 28 inch chest. The patterns are on graph and each dress consists of three pattern pieces only. It's quick and easy to do and yet it's versatile enough for you to be able to make a whole wardrobe of excitingly different little dresses for all sorts of occasions from this one pattern.

Dressmaking for children can be easy and fun

You can make up this dress in different types of fabric with various trimmings and here are some ideas to get you started.

For play, make it in hard-wearing cotton or needlecord and add big patch pockets. For parties, as a complete contrast, make it in something light and filmy. Choose plain or embroidered organdie, organza or voile for a top dress, then stitch it to an underdress in matching or contrasting cotton lawn or taffeta. For a really delicate look, trim it with lace or add frills.

For holidays and beach wear, make a sleeveless version in towelling and, to make it really practical, stitch a row of apron pockets across the front to hold all those pretty pebbles and shells gathered on the beach.

There are many excellent washable wools available for making cosy and practical winter dresses and you can add detachable collars and cuffs to quickly change the appearance of each dress. You'll see how to make these in the next chapter.

The basic pattern

The patterns on graph are in three sizes: 24 in chest, length 22½ in; 26 in chest, length 24 in; 28 in chest, length 26½ in. Each square represents a one inch square.

To copy the pattern, use graph paper or any firm paper drawn up accurately into one inch squares. Before you begin, select the pattern size you want and cut the paper into pieces just large enough to accommodate each pattern graph. Then copy the outline of the pattern to scale.

It is easy to adjust the length of the pattern by adding to or deducting from the squares between the lower edge of the armhole and the hem line. Do not add or deduct at the hem because, as with the flared skirt pattern, the flare of the dress will be affected. If you need to cater for in-between sizes, select the larger of the two sizes and pin off the difference at the fitting.

Making fitting easier

Small children often get very fidgety if they have to stand still to be fitted and sometimes a fitting session can finish in tears and bad temper. You may only have an hour or two during the school

Key to graphs for the child's basic dress

The patterns are in three sizes

24 in chest, length 22½ in

26 in chest, length 24 in

28 in chest, length 26½ in

Each square on the graph represents a 1 inch square

The patterns do not include seam allowance

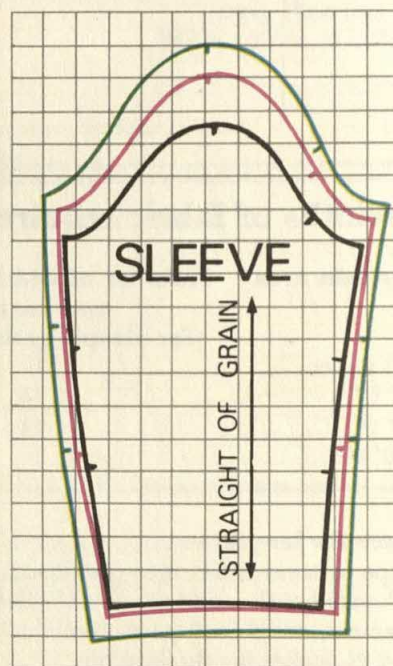
Colour key to sizes

Size 24 in chest = ———

Size 26 in chest = ———

Size 28 in chest = ———

Ease over sleeve cap—all sizes
Ease between balance marks on sleeve seam—all sizes



day when you can get down to some dressmaking and it may be difficult to get beyond the fitting stage.

One way to help you over these problems is to make a mock dress for the child (this is not quite the same as a toile—it's not necessary to make a toile for a child—but to be successful, children's dresses do need careful fitting).

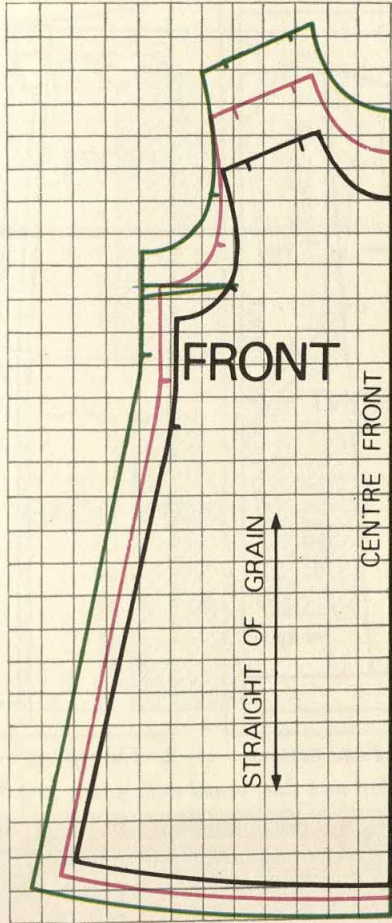
Make it from sheeting or calico as for the blouse bodice toile and it's a good idea at the same time to cut out a miniature dress for the child's doll. The child can copy all the fitting stages and it will keep her busy too while you do your work.

Cut out the mock dress as if it was the real one with ¾ inch seam and 2½ to 3 inch hem allowance. Pin and tack the Front and Back together along the side and shoulder-seams. Leave the Centre Back-seam open so that it is easy to slip on and off. Put the mock dress on the child and pin it together down the Centre Back.

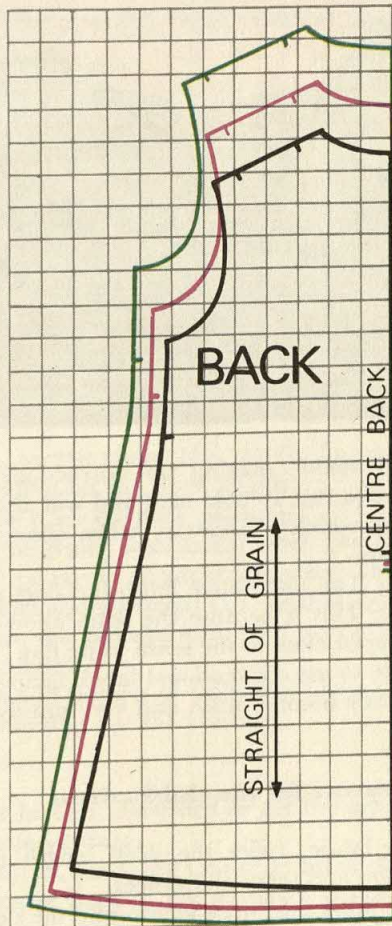
The first fitting

With most children, there are four special fitting points—dropped shoulders, chubby neck, chubby arms and a high tummy. All these points affect the fitting of a dress.

Ease into Back between side-seam balance mark and armhole—
 sizes 24 and 26in chest



Ease into Front between shoulder balance marks—all sizes



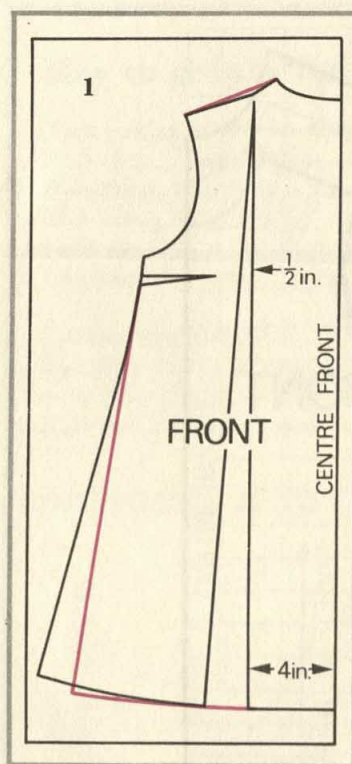
Dropped shoulders. Pin off the required amount from the outer edge of the shoulder seam. Snip the seam allowance around the lower armhole until the creases running towards the underarm have disappeared, both back and front. Mark a new underarm seam line with pins or pencil if necessary.

Chubby neck and arms. Snip the seam allowance around the neck and armholes until the dress lies flat. Mark the new seam lines.

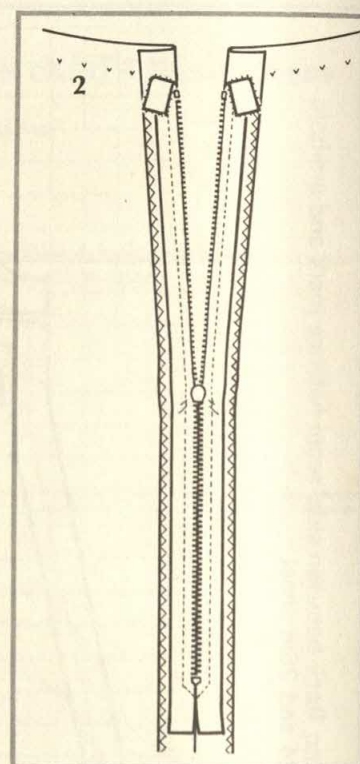
A high tummy. If the dress juts out in front, make a side bust dart as shown on the pattern for size 28 inch chest. If you are using this size already, lift a little more fabric into the dart. In either case, the amount you take into the dart must be added to the hem line at the side of the dress, otherwise the hem allowance will be reduced.

The child with a high tummy often stands very erect which will make the dress appear rather tight across the chest and full across the back. If you can avoid it, do not alter the width across the back because this is needed for movement—add width across the front instead. This means making a new Front pattern but this is not difficult.

To make a new Front pattern, lay the pattern piece on a large sheet of paper, pinning the Centre Front to one straight edge. Measure 4 inches from the edge and slash the pattern from the hem to within $\frac{1}{8}$ inch of the shoulder. Spread the left half of the pattern piece until the opening at chest level is about $\frac{1}{2}$ inch wide. If this results in too much flare at the lower side-seam, trim the flare as shown in diagram 1. Straighten the shoulder line and cut out the new pattern.



1. Making a new Front pattern



2. The zip tape ends sewn in place
Detail of the finished neck line, bound with a bias strip ▼

The second fitting

Make up the mock dress just as if it was the real one, except for the neck line. Trim off the seam allowance along the seam line to fit perfectly around the neck. Put in the sleeves to give you the correct setting for them and turn up all hems.

Try the dress on the child again. When you are satisfied that it fits, cut the dress into sections along the stitching lines. Place the sections flat, over the pattern pieces, and transfer all the alterations. Having done this, your problems are solved because you can use the pattern again and again with only a brief check on the fitting now and then.

About hems

It is a mistake to think that a child's dress will last longer if it is made with a really deep hem and often little dresses are made with hems up to 6 inches deep. The truth is that this adds a great deal of weight to the garment and can make it look quite shapeless. Bear in mind, too, that when a dress becomes too short for a growing child, it affects not only the hem but also the length between shoulder and underarm and this, in turn, makes the sleeves too tight. Of course it may be possible to alter the dress but it is rather a waste of time to go to this trouble if the dress is only going to be worn once or twice before the seams split. Making a dress 'on the big side' is not the answer either, because the sad result would be a new dress which is shapeless turning into a dress which fits only when it is worn out! The answer is to make a dress which fits well right from the start, then the child can enjoy wearing it and you can be proud of having made it. A hem of 3 to 4 inches, if you want to allow extra, is quite adequate and will give the dress a good life of two or three seasons.

About neck line finishes

Another important point to watch when making children's dresses is the neck line finish. This section is rubbed a great deal during washing and it has to withstand a lot of wear so a good, firm finish is necessary.

To hold the neck line in shape, make a rouleau-type bound



finish (described under making up instructions). Apart from being very hard-wearing, it looks neat and will also withstand the repeated stitching which is necessary when changing detachable collars for washing.

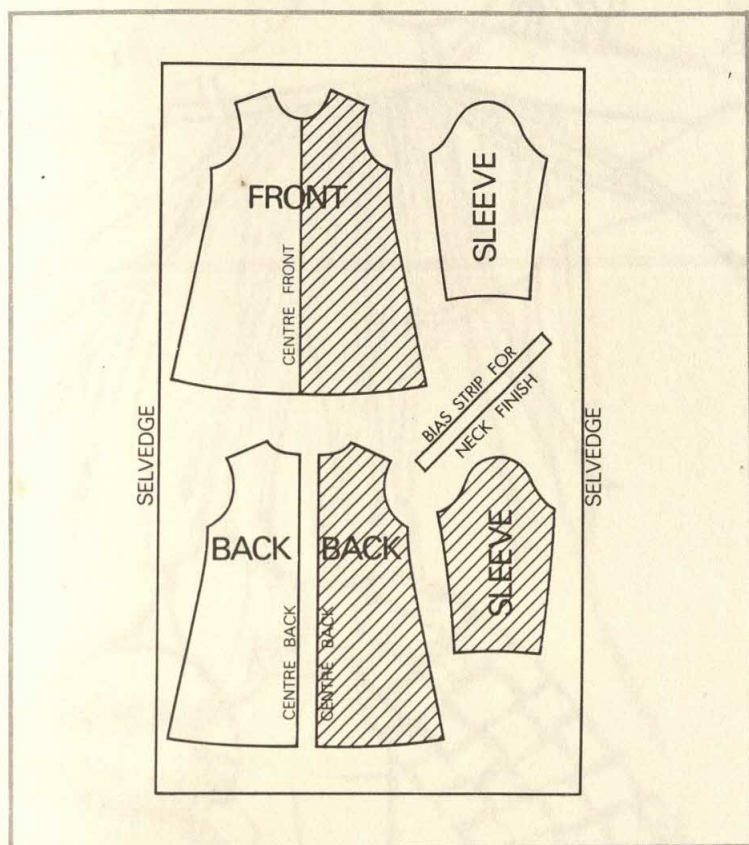
A flat bias facing is an alternative finish but does not give such a strong neck edge. This is because the seam allowance inside the bias must be snipped close to the seam to lie flat.

It is not advisable to use conventional fabric facings for children's dresses because they become worn and very untidy after frequent washing.

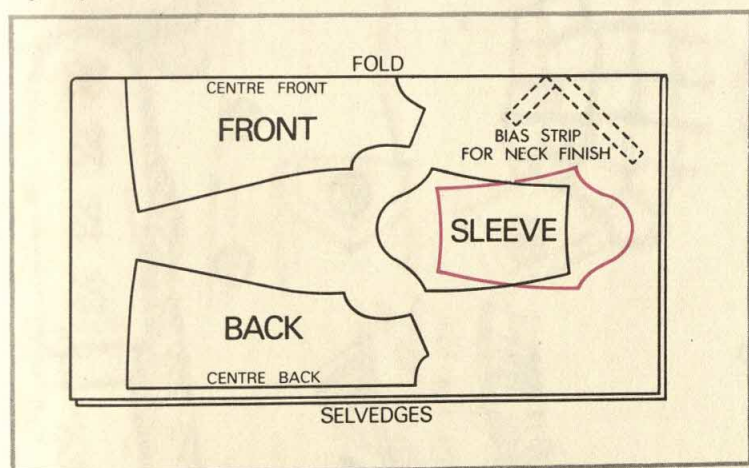
Fabric requirements for the child's dress

You will need

- ☐ for 36in wide fabric, twice the dress length plus the sleeve length and hem and seam allowances
- ☐ for 54in wide fabric, the dress length plus the sleeve length and hem and seam allowances.



Layout for the child's dress on 36in width, with and without one way ▲
Layout for a child's dress on 54in width, with or without one way ▼



- ☐ zip (12in for size 24in chest, 14in to 16in for sizes 26in and 28in chest, depending on the dress length)
- ☐ one hook, size 1, for the neck fastening

If you want to be really economical when calculating the fabric length, make a trial layout on paper first, using the same methods as for the child's skirt and waistcoat in Dressmaking chapter 23. You can then measure the yardage from your own layout and buy the exact amount of fabric.

If you decide to add pockets or frills, don't forget to take this into account when working out the yardage.

The layout

Copy one of the layouts illustrated or use the layout you made on paper to calculate yardage.

On your own layout, place the Centre Front of the pattern on the fold and the Centre Back to the selvedges, allowing for a Centre Back seam. Make sure that the grain line marked on the sleeve

pattern piece lines up perfectly with the grain of the fabric. Pin all pattern pieces down securely and mark round them. Mark all pattern details not forgetting the end of the zip opening. Cut out the dress adding seam and hem allowance.

Making up

As this basic dress is so simple, you can make it up in six easy stages. It's easier still if you have made and fitted a mock dress first.

1. Seams and darts

Pin, tack and stitch the small side bust darts (if you need to use them) and press them towards the hem.

Pin, tack and stitch the side and shoulder-seams and the Centre Back seam below the zip opening. Neaten all seam edges and press the seams open.

2. The zip

Stitch in the zip as for a straight seam, leaving one inch between the zip teeth and the raw edge of the neck line. Turn back the ends of the zip tape at an angle so they will not show and hand-sew them down, as shown in diagram 2.

3. Making the sleeves and stitching them into the dress

Pin, tack and stitch the sleeve seams, neaten seam edges and press the seams open. Gather in the ease round the sleeve caps and pin the sleeves into the armholes, matching balance marks and seams. Stitch, remembering to work with the sleeve uppermost. Neaten seam edges and press the seams into the sleeves.

4. Binding the neck line

First, to hold the shape of the neck edge and to prevent it from stretching, machine a row of stay stitches along the seam line. Trim off the seam allowance $\frac{1}{8}$ inch from the stay stitches.

To bind the neck cut a bias strip from the dress fabric (or an equally strong contrasting fabric) $1\frac{1}{8}$ inches wide and $\frac{1}{2}$ inch longer than the neck edge measurement.

Pin and tack the bias strip to the neck line on the outside of the dress, right sides facing and raw edges level, leaving $\frac{1}{4}$ inch at each end for turning. Stitch in position taking $\frac{1}{4}$ inch seam allowance to bring the stitching line for the binding $\frac{1}{8}$ inch below the stay stitching. Do not trim any more fabric off the seam allowance as this is now your guide for the width of the binding.

Turn in the $\frac{1}{4}$ inch seam allowance at each end of the bias strip and turn under the raw edge. The amount you turn under depends on the thickness of the fabric you are using but the folded edge should meet the stitching line when turned to the inside of the dress.

Never force the bias strip over the neck edge or it will cockle. If the bias strip is tight, let out the folded edge a little until the bias strip can be turned over the raw edge without strain. Slip stitch the folded edge to the stitching line and close the ends of the binding. Finish with a hand-made bar and hook.

5. Making the hems

Turn up the hem allowance on the dress and the sleeves. Make the hem in the usual way on the dress but for the sleeves, use a firmer hemming stitch. Sleeve hems are easily caught by little fingers in a hurry to get dressed.

The finishing touches

Press the dress and all seams and hems from the inside, taking as much care as you do with your own dresses. This final touch is not only necessary but it also justifies all your dressmaking efforts.

Fashion Flair

A bunch of gay ribbons

Ribbons were a fashion fancy long before Lucy Locket sewed them round her pocket. They are as pretty a decoration for today's fashion as they ever were.

1. Lace up the shoulders of a crepe evening dress with ribbons threaded through brass rings, the ends flowing free
2. A ribbon fringe, each ribbon end finished with a feather
3. Make rosebuds of ribbon to decorate a sweetheart neckline
4. A basket weave of wide satin ribbon for unusual sleeves
5. Satin ribbons tied around the waist of a jersey dress for texture contrast
6. Ribbon kisses on the sleeves and bodice of a tunic—thread narrow ribbon through the holes in cobweb woven fabric

Golden Hint. To make ribbon basket-weave sleeves, cut out the sleeve shape in fabric. Plan a grid on the shape and mark with lines of tacking, keeping to the straight of the fabric. Lay strips of ribbon edge-to-edge across the sleeve cutting each piece of ribbon to the correct sleeve width. Pin and tack, using silk thread and then machine sew each ribbon strip along both edges.

Now lay strips of the ribbon along the length of the sleeve—the strips at least the width of the ribbon apart. Pin and tack, then machine sew down both edges of the ribbon. Cut excess ribbon away and make up the sleeves in the usual way.



